HIT PARADER

CDC

35¢

JUNE

JOHN MAYALL
NOTEBOOKS IN SOUND

WORDS TO ALL YOUR HIT SONGS

MOTHER

JUST SEVEN NUMBERS

IT'S UP TO YOU PETULA

I DIG EVERYTHING ABOUT HER

KEEP THE CUSTOMER SATISFIED

BRIDGET THE MIDGET

DO YOU MISS ME DARLING

HANG ON TO LIFE

MAMA'S PEARL

HAVE YOU EVER SEEN THE RAIN

LITTLE MISS GOODY TWO SHOES

APEMAN

LET YOUR LOVE GO

ROSE GARDEN

ONE BAD APPLE

IF I WERE YOUR WOMAN

I HEAR YOU KNOCKING

PRECIOUS PRECIOUS

TEMPTATION EYES

DON'T LET THE GREEN GRASS FOOL YOU

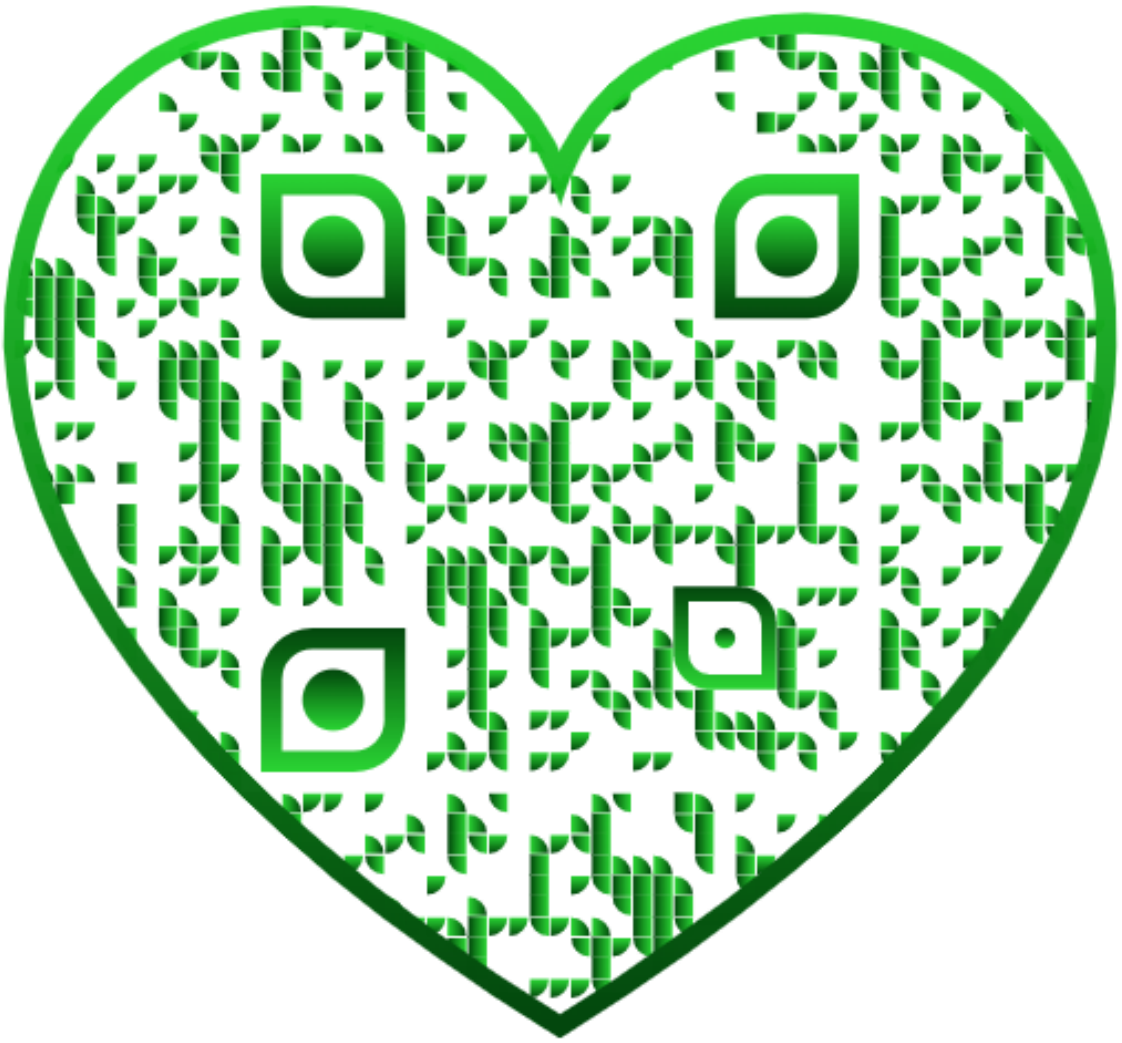
CREEDENCE CLEARWATER REVIVAL

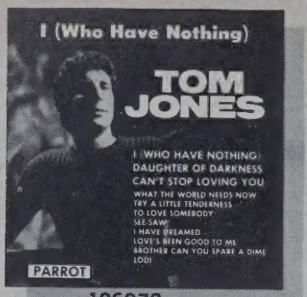
THE WHO
IN THE BEGINNING

MOODY BLUES
IN DEPTH

GRATEFUL DEAD
MR. & MRS. AMERICA

BOB HITE FRANK ZAPPA KEITH EMERSON CURTIS MAFIELD





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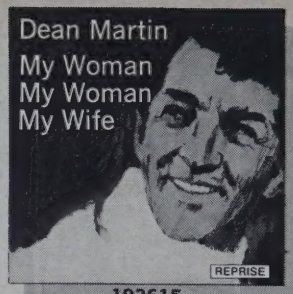

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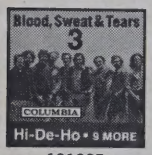

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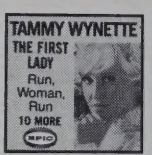

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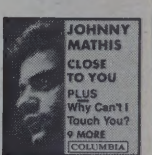

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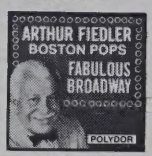

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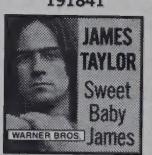

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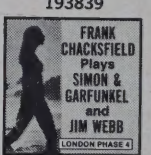

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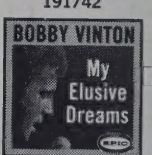

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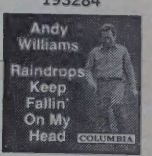

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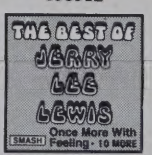

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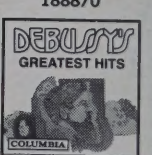

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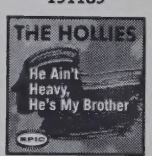

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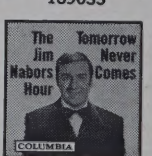

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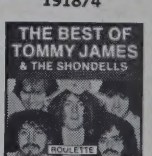

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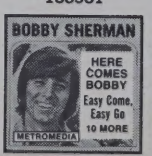

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192096

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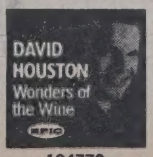

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YES, IT'S TRUE — if you join the Columbia Record Club right now, you may have your choice of ANY 12 of these best-selling hit records for only $2.86. And all you have to do is agree to buy as few as ten records (at the regular Club price) during the coming two years.

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AS A MEMBER you will receive, every four weeks, a copy of the Club's entertaining music magazine. Each issue describes the regular selection for each musical interest and almost 300 other records . . . hit albums from every field of music, from scores of record labels.

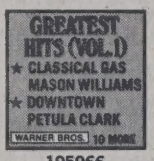
If you do *not* want any record in any month — just tell us so by returning the selection card by the date specified . . . or you may use the card to order any of the records offered. If you want *only* the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically. And from time to time, the Club will offer some special albums, which you may reject by returning the dated form provided — or accept by doing nothing.

RECORDS SENT ON CREDIT. Upon enrollment, the Club will open a charge account in your name . . . you pay for your records only after you have received them. They will be mailed and billed to you at the regular Club price of $4.98 (Classical and occasional special albums somewhat higher), plus a mailing and handling charge.

FANTASTIC BONUS PLAN. As soon as you complete your enrollment agreement, you will automatically become eligible for the Club's generous bonus plan, which entitles you to *one record of your choice free* (plus 25¢ for mailing and handling) *for every one you buy thereafter!*

SEND NO MONEY — JUST THE COUPON! Write in the numbers of the twelve records you want, for which you will be billed only $2.86, plus mailing and handling. Be sure to indicate the type of music in which you are mainly interested.

Columbia Record Club
a service of
Columbia House
Terre Haute, Indiana 47808



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Please accept me as a member of the Club. I've indicated below the twelve stereo records I wish to receive for only $2.86, plus mailing and handling. I agree to purchase ten records during the coming two years (I understand I may choose selections from any field of music), under the terms outlined in this advertisement. I may cancel membership any time thereafter. If I continue, I will be eligible for the Club's generous bonus plan.

SEND ME THESE 12 RECORDS FOR ONLY $2.86

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☐ Country ☐ Classical
☐ Broadway and Hollywood ☐ Jazz

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip.....

Do You Have A Telephone? (Check One) ☐ YES.. ☐ NO

APO, FPO addressees: write for special offer

N20-8/6Z

hit Parader....

JUNE 1971

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10/GRATEFUL DEAD *Would you believe. . .Mr. and Mrs. America!*
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17/THE WHO *Do you remember when?*
20/CURTIS MAYFIELD *The emergence of*
22/KEITH EMERSON *A new start*
24/MOODY BLUES *From the beginning*
35/BOB HITE *Canned hooker*
36/FAST FLASHES *Elton John...Jan and Dean...Esther Phillips*
38/CREEDENCE CLEARWATER REVIVAL *Album image*
41/JEFFERSON AIRPLANE *Point of view*
45/PLATTER CHATTER *Albums in review*
46/NEW STARS ON THE HORIZON *Emitt Rhodes. . .Mylon*
48/THE SHOPPING BAG
50/READER'S REVIEWS *Your choice*
52/KANTER *Starships*
53/MEMO FROM MICK
54/WE READ YOUR MAIL *Every night. . .every day*

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HIT PARADER is published monthly at Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn.©Copyright 1971 Charlton Publications, Inc. All rights reserved.Printed in the U.S.A. Annual subscription $3.50 24 issues $6.50. Subscription Manager: Ida Cascio. Volume 30, No. 83, June, 1971. Authorized for sale in the U.S. its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418 and accompanied by stamped self-addressed envelope.
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PARADE OF SONG HITS

•HAVE YOU EVER SEEN THE RAIN

By Creedence Clearwater

•DON'T LET THE GREEN GRASS FOOL YOU

By Wilson Pickett

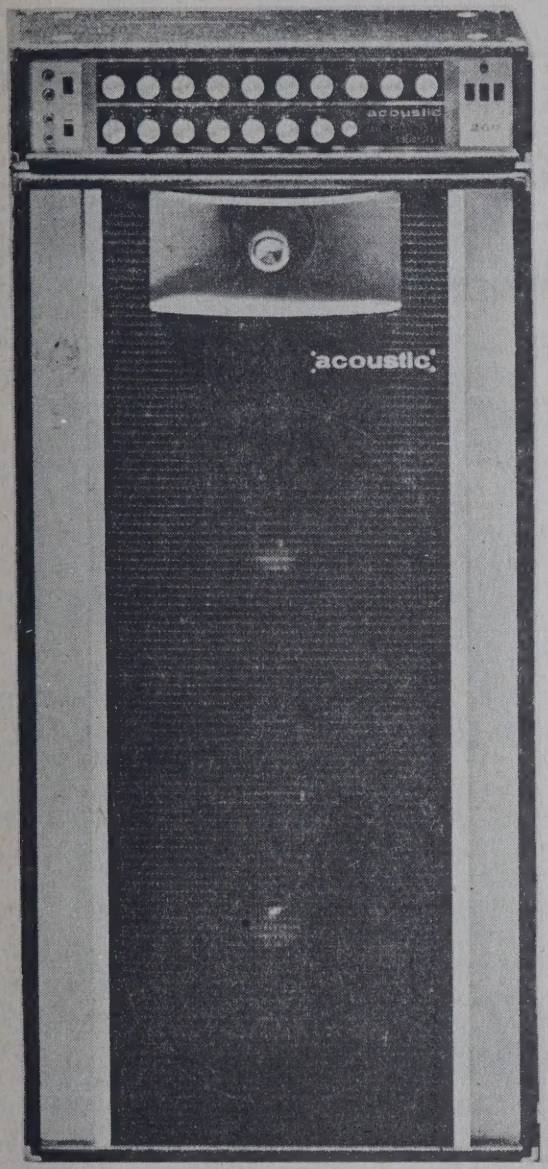
•JUST SEVEN NUMBERS

By The Four Tops

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

these are the ones we know of...



comfortable chair
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steve miller blues band
sweetwater
santana
blind faith
rosby, stills, nash & young
the rascals
gypsy
albert king
crazy world of arthur brown
others of invention
chambers brothers
turtles
c.k. strong
vanilla fudge
spirit
chicago
paul horn
johnny winter
the doors
joe cocker
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linda ronstadt
bob weir
soft white underbelly
silence
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sly & the family stone
ten years after
crying shaymes
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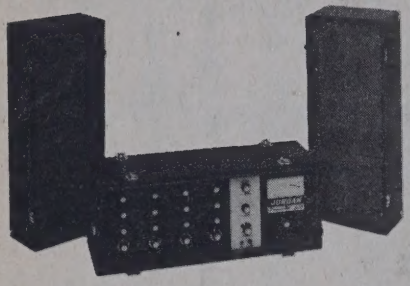

and there it goes!

That's right! The Jordan PA-500 public address system is light in weight but heavy in performance. The powerful four channel full-range amplifier has 100 watts RMS power, enough for any assignment. Each channel has two inputs, volume, bass, treble and reverb controls. The master control seciton includes volume, low frequency cut switch and Jordan's exclusive anti-feedback control which permits tuning out the feedback without removing a portion of the audio spectrum. The two mini column speakers, that attach to the amplifier for portability, are designed to give greater sound intensity as the distance increases without blasting listeners close to the speakers. Input jacks on the front of the columns permit the use of multiple columns for patching a series of speakers.

The Jordan PA-500 is made of wood and covered with a tough scuff-resistant vinyl. When packed as a suitcase it measures only 10x26x22 inches.

JORDAN ELECTRONICS

Division of Phaostron Instrument and Electronic Co.
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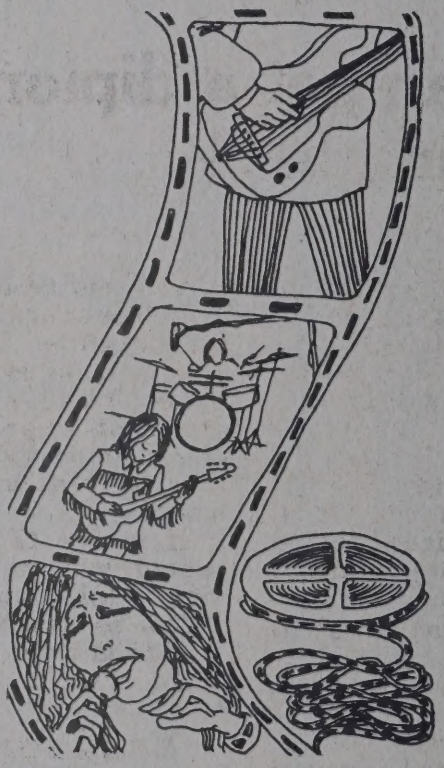
Write for complete dealer information and catalog.

the scene



Enter the Seventies and where is rock going?

Nobody knows, of course. Everybody predicts. Right now, the individual is king and what's happening right now. The Beatles break up and John, Paul, George and even Ringo put out albums that are on a high creative level. The history of the joinings, partings, playings of members of the Bramlett (Delaney and Bonnie) groups need a cross reference index to follow properly. Leon Russell is the Johnny Appleseed of the business turning up on everything and everywhere from B.B. King to Elton John.

Jefferson Airplane splits into solo and duo acts. Crosby Stills Nash and Young turn up as regularly as street corner panhandlers on other and each other's albums. Joni Mitch sings with James Taylor on stage. Grace Slick gets it off with Frank Zappa and his New Mothers of Invention. Surprise guests and sitters in are as rampant as they were in the days when jazz was The new music.

And so on and on and on.

Is this a reflection of the originality of rock – when individual expression can be stifled within the group format? An escape valve, where one of the partners has to "get away for a while to get my head together," for a group? Or just a manifestation of the anti business image of the rock groups today who gave label bosses extra work totalling up what these transfers mean, what they owe and what's owed, "appears by kind permission of ..."

Or, the other side, is it a reflection of the stagnation of group rock, at least the progressive kind, blinded by too many light shows, maybe hyped and crushed by parts of the record industry, maybe just running out of steam and effort.

But the product, the albums of hard rock, progressive rock, soft rock, folk rock, country rock, revived rock, new rock, anti-drug rock, rock-rock, still keep getting released, to the tune of around 100 a week. Money may be short and certainly groups are not getting the fantastic amount of hype money they were getting from companies a year ago, but they still get the albums out, if not the guaranteed exposure.

Something's gotta happen! As they say.

Maybe it's in the sell out crowds that Grand Funk Railroad attract in enormous stadiums or halls like Madison Square Garden, where an audience comes happily to stomp around for a while to the simplistic strains of Grand Funk's music.

Maybe....

Never finished high school?

Now you can get a diploma without going back

You already know why it's important to have a high school education. You've probably learned the hard way that it can be pretty difficult to get the kind of job you want without one. No matter how hard you're willing to work.

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Maybe you've thought of trying again to get a diploma. But you've suffered enough classroom "battle fatigue" to last you a lifetime. So you'd hate to travel that route again even if you could.

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JOHN MAYALL -- embarrassed at one time about putting personal things down.

JOHN MAYALL
A Notebook In Sound

John Mayall has now reached a juncture in his checkered career where he carries a great responsibility to his listening audience. Totally aware of the implications of this most enviable of positions, he doesn't abuse the public's confidence -- neither does he ever try to insult their intelligence or integrity. Shortly after rehousing himself in Laurel Canyon, California, John admitted to me in a backstage conversation that musicwise he felt most fortunate that this generation allowed him to do exactly what he wanted.

Yet at the same time this generation keeps absolute faith with him. Undoubtedly the epitome of complete acceptance and a status that very few ever experience in a lifetime.

Feeling that less responsible artists could use this very same power for rather devious ulterior motives he explained: "Naturally in some case it's bound to be mis-used but you can't censor peoples' opinions, no matter how irresponsible they may seem. You've just got to leave it up to people to use their common sense. If you did bring in censorship, you'd have a dictatorship and we all know what that means."

Without egocentricity he continued: "In the back of peoples' heads everyone has someone they'll look up to. "Cause they've checked them out time and time again so that eventually they listen and understand what a parti-

cular person has to say. I suppose it's still all down to the old hero business.

"If there are people in the music business who take the time to listen to me, then perhaps they'll take heed. You get leaders who emerge in anything and subsequently you get followers. The mark of intelligence is to take a good constructive look at both sides of things.

"For instance someone made me aware of ecology."

Then referring to his "Nature's Disappearing" track on the "USA Union" album, Mayall elaborated: "If I tell someone else then perhaps they'll get concerned in the very same way that I did. It's a wonderful position to be in. . .without a doubt it's a heaven sent opportunity."

Since the day that John Mayall settled himself in Laurel Canyon with Nancy his good lady, he has proceeded to disclose more than ever before his most intimate personality through his musical talent. With each successive album which has arrived since, "Turning Point" it has become obvious that these stand as sound diaries of his chosen life style. Each mirror his new found contentment. It's true that once a certain degree of peace of mind has been achieved, a person not only gains infinite confidence but also a great personal awareness. If disciplined it enables the individual to be most profound and constructive in their everyday existence.

It would appear that John Mayall has arrived at this important point in his life.

In an era where musical perfection is often the keyword, and groups logging up hundreds of hours in studio time, Mayall could be termed an "instant artist". When discussing his latest album he revealed: "I wrote all the songs on 'USA Union' in a couple of nights and the tunes in just over two hours. After that it took the four of us two days last July to record them."

Explaining the mechanics of this quicksilver method he began: "If I'm going to put an album together I first of all think of what I'm going to write about. Now if you're in love like I am then this becomes the predominant thing. I suppose 'USA Union' has the sameness of themes as 'Empty Rooms.' However I don't like to repeat myself ...with the new album I feel it's just new thoughts on an old situation.

"When I compose I'm not really writing...I'm more or less just getting a few ideas down. Now the way I do it is quite simple.

"I say I need ten musical structures which I then break down into the ideas I want. After that I choose leaders like blues...city blues...country blues or rock. The next thing is to pick tempos, keys and instrumentation. While I'm doing this I work out the basic structures through my tape recorder. It's all very rough with loads of mistakes but it's all there. So that I've got a notebook in sound. From these musical jottings I've now got something positive to work from. The final stages are to work out the tunes to which I fit the subject matter."

I asked John if he didn't feel self-conscious about exposing the intimacy of his private life.

"I used to be quite scared at one time of being embarrassed about putting such personal things down. So I used to disguise them," he admitted. "But now I make no bones about it with each album I seem to get more confidence."

In the space of eight years, John Mayall has assembled

JOHN MAYALL -- could be termed an instant artist

and disbanded over a dozen fine aggregations. Was this an insight into a restless character?

"The only reason I break a band up is when I feel we are getting into some kind of rut," he replied promptly. "By this I mean the unit as such or when I realize that the sounds get narrowed. I suppose I'm restless in one way... yet in another way I'm not. I'm impatient to get things done. If I want to do something right and I find that I can't get it done right away, only then could you say that I'm restless. At the moment I'm pretty well satisfied with life and how to handle it. Not that I've found the an-

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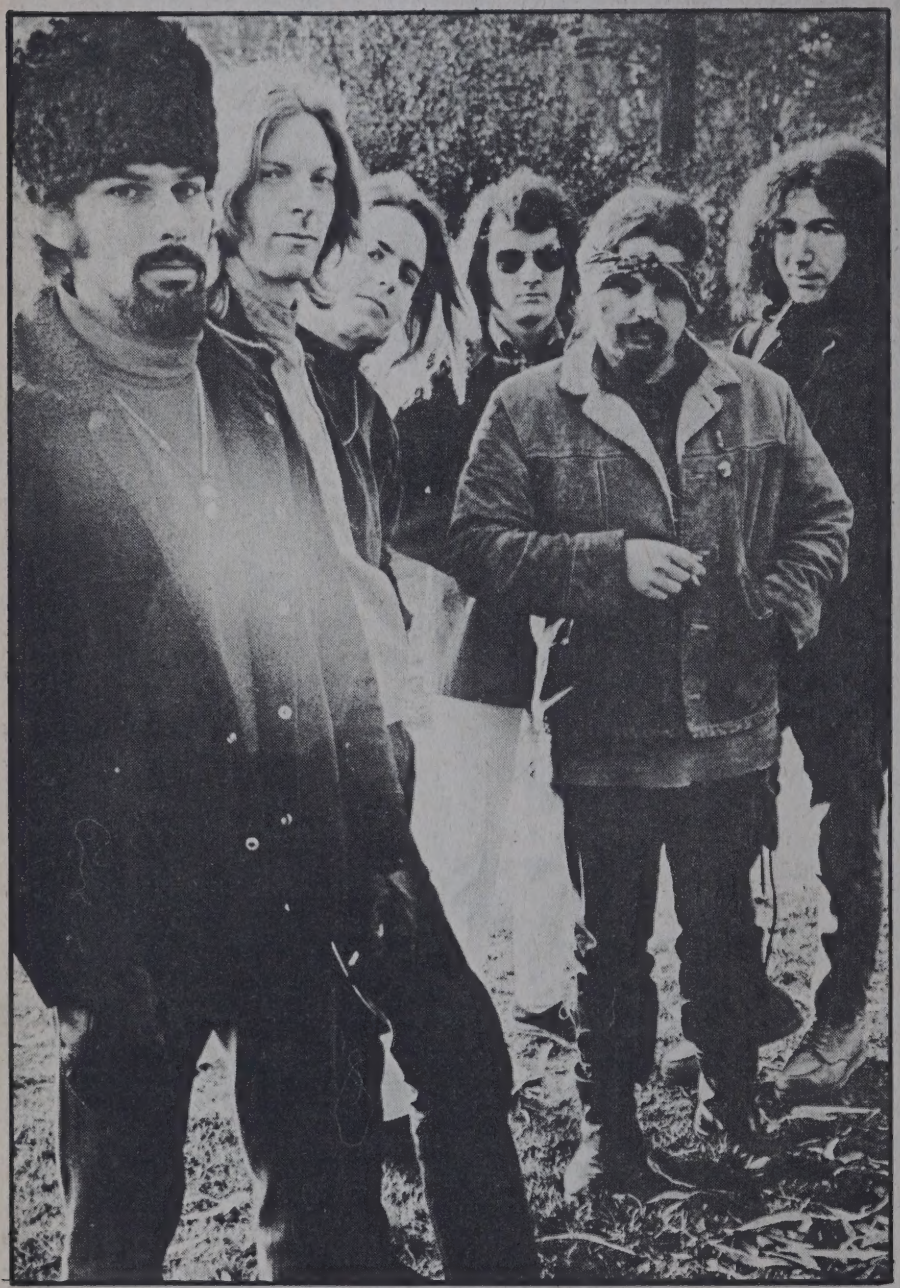
GRATEFUL DEAD



GRATEFUL DEAD -- by and large, some of our policemen are wonderful.

It has only been in the last year that the Grateful Dead have started to make the same impact nationally that they have enjoyed for years in San Francisco.

The band's popularity has grown to startling proportions, especially on the East Coast, where their concerts habitually sell out, no matter how frequently they play the area. Even the records are starting to sell in reasonable quantities -- while they are not yet in the Gold Record class, both "Workingman's Dead" and "American Beauty" have done very well.

A straightforward success story of hippie capitalism in action, or so it would seem.

And yet, and yet, the Dead are not not entirely what they seem to be -- more than any other band, they are the victims of many myths. Some of the myths once had a bit of truth to them, but time goes on, and no one, least of all a band as fluid and experimental as they, can remain unchanged and untouched in their music and their lives.

Perhaps the time has come to explode some of these myths, for they not only distort and detract from the central point of any band -- its music -- but they can also cause definite harm.

Everyone is interested in the beginnings of the Grateful Dead and how they grew; everyone, that is, except the Dead themselves. Their description of how they finally formed their band is loose and vague--a jug band in San Francisco, then the Warlocks, then the Grateful Dead. It doesn't really matter how they finally got together, the important thing is that they did. Jerry Garcia and Phil Lesh have been friends for nearly ten years, but Jerry was playing with Bobby Weir in an earlier group long before Phil ever joined them. And Jerry and Pigpen McKernan played together in a totally different band. The specifics are unimportant. All the members of the Grateful Dead were in San Francisco and part of the cultural explosion going on there at the start of the 1960's.

And it is here that the myths come into full bloom. Tom Wolfe, in his book, "The Electric Kool-Aid Acid Test" puts the Grateful Dead as central figures in Ken Kesey's Trips Festivals, but the truth is that at the time, the band members (not yet joined into the band) were teenagers who had little to offer Kesey and his friends in the way of intellectual experimentation that they

***GRATEFUL DEAD** – still in debt after years of supporting people.*

wanted. Phil Lesh remembers going to Kesey's parties with any girl he wanted particularly to impress. But Kesey was likely to throw them out, since they were just kids unable to contribute to the evening. True, they actually participated in one Merry Pranksters trip to the extent that they travelled with them on a truck for 200 miles. Then the truck broke down. So much for that. The involvement was never any more serious than it was for many others who were involved in the music and art scene in Berkeley at the time.

But the memory, the distorted memory lingers on, compounded by the tag of "acid rock" that was bestowed on the group in the famous "summer of love" in 1967. And it is this misnomer which has so often caused trouble for the band for their audiences, which misinterpret just exactly what that means.

Phil Lesh described acid rock as "rock you listen to while you are tripping on acid." It does not mean that the musicians are tripping. Actually, it would be most difficult for any band to play good music while stoned out of their minds.

Bobby Weir said it: "You must remember that as musicians, we must be temperate. Of all the people who get carried out of our concerts on bad trips, the Grateful Dead are never among them." But the connection remains in too many minds of people who think that the only possible way to truly understand the music is to hear it while they are wrecked on some sort of drugs. So the Dead are faced with audiences who are much more prone to trip out than is generally found. The problem is compounded by the generosity of those who are more than happy to share their acid, good or bad, with anyone who wants it. The Grateful Dead do not give out acid – another myth, that they enjoy "electrifying" their audiences. They don't have to. They know that their music can stand on its merits and can afford to be heard by people who are unstoned.

But that belief of constant drug-taking continues to intrude. You can also find Hell's Angels around the Dead – a friendship that goes back to the days when they were both persecuted minorities in San Francisco. It all seems to indicate more of an open-mindedness that sometimes borders on the naive, a contradiction in light of their genuine intelligence. And it is the intelligence that counts in the music. The group knows that temperance is a necessity, that good music does not suddenly and magically appear without a tremendous investment of time, self-discipline and effort.

It is called paying dues.

And the Dead are still paying dues. More than any other group of comparable stature, they continue to tour and play. In 1969, they played 20 separate engagements in the New York area alone – not 20 shows, but 20 different series of dates ranging from two to four nights. Jon MacIntire, the group's manager, complains that they are now more of a New York group than a San Francisco group, purely in terms of numbers of concerts given in either city.

And the *concerts* themselves have a whole set of myths clinging to them

like barnacles. The myth of a free concert – no myth actually, for the Dead, in effect, invented the free rock concert and did many in parks all over the country. But that requires permits which the change of political climate now makes excessively difficult to get. And unfortunately, it has led some kids to believe that they should never have to pay to see a Dead concert. But music is their livelihood. They have to do lots of paid dates to support themselves and the "family" which now numbers over 50 persons. In addition, there is the staggering cost of life on the road for a show that must take at least 15 people in order to function properly.

Free concerts are a gift, they are not something that can be demanded, but because they have made these gifts before, the Dead are now faced with serious problems of gate-crashers and would-be rioters who try and force their way into the concerts. All the band members I talked to viewed with distaste the kid who, as Pigpen put it "thinks that rock and roll owes him a living." Neither rock nor the Dead owe anyone a living. Nevertheless, this attitude on a certain percentage of their audience is creating real difficulties for the band. They are now in a situation where they are being forced to play bigger halls than they like, just to have the extra money needed to pay for larger security forces that the promoters are demanding as insurance against damage to their property.

It would probably be a severe shock to any fan who think of the Dead as the ultimate in anti-Establishment thinking to hear their views on the police at most of the concerts. While Jerry and Phil and Bobby all agree that is is unwise to make generalized statements, they concur that for the most part, the police have behaved with great dignity and restraint in the face of extreme provocation. They have seen gross exceptions, but mostly they have handled themselves extremely well when pitted against that small segment of the audience who are more interested in making trouble than in listening to the music. Jerry Garcia remembers happily that an Irish cop of about 45 came up to him after a concert in Boston and shook his hand and told him how much he enjoyed the music. Jerry found it heartening that his work was more inclusive in appeal than he otherwise supposed. And yet, and yet – for the Grateful Dead are nothing if not honest, and therefore full of contradictions – when asked what they thought of their fans, Phil Lesh said, "I love each and everyone of them." The tone was slightly facetious, but then later he repeated the statement and added "You can quote me." The group does appreciate their fans – those famous Dead "freaks" who have been known in their excess of enthusiasm to travel 14 hours to find one of their concerts, and all those who show up whenever and wherever they play the neighborhood, no matter how often that is. Music without an audience is not music, and the Grateful Dead know this.

Where you are depends on where you have been. The Dead used to live together in a communal house in San Francisco, but times have changed and the family has expanded. Now that most of the band members have old ladies, and more and more people are added to this extended family system, a communal house is no longer practical or desirable. As a result, each one has his own house or ranch in Marin County, north of San Francisco, although family members do tend to float from house to house, staying at each for periods ranging from several weeks to several months. The arrangement is fluid and informal, but still gives everyone space to breath , as well as a sense of roots. But it is this new direction to homes and land surrounding them that prompted Bobby Weir to make his comment, that "We are neo-rednecks. Mr. and Mrs. America, that's us now." Bobby went on to explain that his nearest neighbor is the local sheriff, and that they get along very nicely on a rancher to rancher basis.

But then, as I have said before, the Grateful Dead are not ever what you expect them to be. We have all had a hand in distorting their image. They get confused with the "new politics" in spite of the fact that they refuse to support any specific politician or candidate. And then become upset when people expect them to get out and support the revolution in ways that are inimical to them. They feel, and rightly, that their music is making a revolutionary statement and that that should be enough. But they do help when they find an individual whose ideas impress them. For instance, on a recent plane trip across country, the band met Huey Newton, leader of the Black Panthers.

He told them his philosophy; they were impressed by what he said, as well as his personality. As a result, they agreed to do a benefit for the Panthers that was held in New York on Christmas Eve. They were questioned about this, and asked why, the explanation was simple and a good demonstration of how the group operates. They were impressed by Newton himself and felt that his philosophy was humanistic and benevolent. So they chose to disregard the several and conflicting Panthers credos that have been published on the grounds that all media deal in second-hand information and are therefore likely to be inaccurate. Not just inaccurate as far as groups like the Panthers are concerned, but distorted overall. Jerry Garcia would like to talk face to face with President Nixon, just to find out what his opinions really are.

But no one should give the band a group personality. Each is his own man, and they do not always agree with each other. There is a wide divergence of opinion on politics, ("Are you all pacifists?' "No. The drummers are the most violent."), promoters, and music. Phil Lesh originally studied classical violin and trumpet, and even now retains an interest in Renaissance choral music and "any music that is used to get people high." Old church music, which was played in conjunction with incense and highly theatrical liturgy is thus a prime interest. Jerry's musical beginnings are diametrically opposed to that. His first guitar was electric and his first loves were straight 50's rock. A later interest in country music was developed when he met country musicians in the army. Jerry Garcia in the army? Yes. And yet, two such diversified beginnings can blend and complement each other. There is mutual respect and a shared interest in extending themselves as musicians. Phil's bass playing is now at the stage where he can combine both rhythm and melody simultaneously ("stasis and mo-

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TODAY S LOOK for the Beach Boys, plus an extra member.

BEACH BOYS
Image And Respect

From first hand accounts it appears that the Great American Public have been two years too late getting into the highly imaginative sounds of the Beach Boys.

This has brought about a rather bizarre state of affairs where the albums which followed their unmatched all time classic, "Pet Sounds" – namely "Wild Honey," "Smiley Smile" and "Friends" – have now, and only now, become acquired listening by the most discerning of heads. However since Capitol in all their wisdom have seen fit to delete these fine collections, they are now selling in excess of their original retail price in collectors' record stores.

Beach Boy Carl Wilson was reflecting on this strange turn of fate: "As a mass I don't think people have really got into them. When you do something like 'Pet Sounds' they expect you to keep going that way. I suppose 'Pet Sounds' was our 'Sgt. Pepper.' After that, 'Smiley Smile' was nothing more than a wild freakout and 'Wild Honey' .... a trip in simplicity. Of all the many things that we've ever recorded 'Good Vibrations' was one of the simplest that we've ever done."

He paused to explain the musical structure of the song. "But the way it was conceived and put together gave the illusion of being complex."

The newly acquired acceptance of the Beach Boys has proved to be quite a surprise to every member of the group. "As recently as October 3 last year we did the Big Sur Music Festival and really got the place jumping," said Carl. "We appeared with Country Joe and Joan Baez so you can imagine that it was a very heavy audience.

BEACH BOYS -- the sun, sand and surf image, wearing thinner as hair gets longer. . . .

"I think most people thought we were into the old surfer thing still . . .but we really surprised them. By the end of our set, they were in the aisles dancing and leaping about. Everybody including the band were really enjoying it. Including myself -- I just cracked up with laughter.

"The trouble with the past has been due to the fact that Capitol insisted on trying to push our old image. When we put out 'Pet Sounds' they were really worried.

"This was one of the reasons we decided to form our own company. I know it's a pretty far out statement to make but we're never gonna put out any old product just for the sake of selling records.

"Who knows what's good? Speaking for myself, we'll never put any rubbish out. All I know is that there seems to be a big resurgence for us on an artistic level."

His next statement was a surprise.

"I think it would have been quite different for us all along the line if we had not been called the Beach Boys."

His reasons being that most people immediately associate their name with Sun, Seas and Surfin' and all the things that reflect that particular lifestyle.

Said Carl: "The Beach Boys is just a name. . . . . When we originally decided to call ourselves that, we were thinking of water. . .the ocean. For water is such a beautiful thing."

Of those formative days he elaborated: "When I hear our first album, I really laugh my head off. I crack up because it's a comedy album."

"It wasn't until after the first couple of years together that we started to appreciate what we were really doing. Now when I listen to those early albums, they bring back good memories as well as acting as a storage center for information."

The conversation turned to his reclusive Brother Brian the master mind behind the Beach Boys.

"I really enjoy working with Brian. . .It's a truly fantastic experience. He's so together. All of a sudden he'll come up with a riff that will completely wipe me out.

"I'd like to do a whole album of Brian's stuff with us just singing it. I've met a lot of people in the business but really I couldn't envisage working with anyone else -- it might prove boring. He's got so much going for him, it's just great to be around him."

After a period of semi-inactivity it's common knowledge that the Beach Boys are on the move on all fronts. The signs are that 1971 could prove to be the busiest year they've experienced in their career.

Bruce Johnston joined the conversation and revealed: "We plan to leave Los Angeles shortly because of the smog and will move to Northern California. And this isn't the only resettling we want to do. We want to spend six months of the year over in Europe so that we can work extensively there. I know there are loads of groups that say they want to live in England or Europe but all they really do is collect the bread and then split back to the States.

"The only guy who has been genuine about it is Steve Stills, who has a house in England."

But "Operation Europe" is being planned with almost military precision as Bruce explained: "This isn't a hype. We really want to get over. Apart from England we have to break in France and make our position in Germany and Italy much stronger.

"There seems to be more respect shown to groups in Europe. . .especially in television. In America, it's still artists like Sammy Davis Jr. and Lena Horne who get the coverage and the respect. When it comes to people like Creedence Clearwater Revival, they automatically think, 'Oh yes, just another rock group.'

"This state of affairs will probably change in the next decade but at the moment it's just -- soul destroying."

☐ Richard Green

ZAPPA
On The Move Again

FRANK ZAPPA -- with Zuban Mehta, the classical conductor who gave Frank a big chance.

Frank Zappa is on the move again.

He has a new Mothers of Invention and it's gigging around employing anything from his music, a symphony orchestra, midgets, jugglers and performing dogs.

Even Joni Mitchell shed her quiet reserved image one night and sang with the Mothers. Grace Slick, more in keeping with her maternity, contented herself by merely conducting.

But Zappa is back . . . and talkative as ever. Richard Green ran him to ground and turned the tape machine on.

HP: When did you first start writing with classical music in mind?

ZAPPA: The first thing I ever wrote was a drum solo. . .a piece for snare drum and it was called "Mice". I wrote that when I was about 14 and performed it at school -- you know they have these little instrumental compositions.

ZAPPA'S NEW MOTHERS -- gave him a new impetus.

HP: Do classics influence your writing now?
ZAPPA: In as much as I'm writing for orchestra and some of the techniques I use are standard orchestral techniques from that world of music. A lot of thematic material doesn't derive from classical music.

HP: How different is the music you're writing now from the music you were writing when the Mothers were at their height, say, three years ago?
ZAPPA: It's hard to say. I think it's all an extension of one thing. There's only one area of consciousness in music I'm interested in exploring. I wouldn't diverge too much from that area I'm checking out just now. I just keep working in that same vein.

HP: What led to the end of the old Mothers and the beginning of the new band?
ZAPPA: For one thing we'd been touring such an awful lot and sustaining huge financial losses. One of the other problems, my attitude was getting very sour because we were working places where it just seemed like I was banging my head against the wall because we had developed the music of the group to a stage where it had really evolved. We could go on stage and we didn't need to play any specific repertoire. I could just conduct the whole group and we could make up an hour's worth of music that I thought was valid.

On the spot it would be spontaneous and new and interesting. It would be creative because the personalities of the people in the group just as much as their musicianship but you stick that in front of an audience that wants to hear songs that are three minutes long and with words about boys and girls in love. It just doesn't work.

HP: But that type of song was never the image of your band, was it?
ZAPPA: Correct. But even groups that were performing so - called underground material were singing boy and girl love songs, only with fuzz tone. Bobby Vee wouldn't work with a fuzz tone but it was the same text, only with a different bunch of clothes on. So we'd go on a concert and there'd be another underground group, or maybe two groups that had already set the audience up with that type of material and to them that is the real rock and roll world.

No matter what you do instrumentally, get those words about the boy that falls in love with the girl or the girl that leaves the boy -- that is the real world!

Anything that is apart from that is not rock and roll. It doesn't belong in their teenage concert hall. It's not something that they can identify with easily. So nobody knew how to take the band. They didn't know if we were Spike Jones with electronic music or whether it was serious. Or what it was.

I just got tired.

HP: Did you just tell them then, it's all over. And did they take it normally?
ZAPPA: No. At first they were extremely angry at me for breaking up the band. Not because they wanted to play the music but

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THE WHO

Do You Remember When?

The Who hold a record – since the Beatles semi separated -- that is interesting in these days when a group forms, splits, reforms, makes a solo album . . . . all in the space of two or three months.

The Who stay together. Have stayed together.

They claim to be the oldest, unchanged - personnel rock group making the scene today.

So, after making sure that they had a history, we went back and grabbed some photographs from Pete Townshend's scrapbook.

To present . . . the early days.

THE GENTLEMAN with the lovely old fashioned guitar on the left is Peter Townshend and that's John Entwistle next to him on bass guitar, while on the far right, is lead guitarist Roger Daltry. That is not Mr. Keith Moon on drums -- like the singer (or vocalist as he would be called in those days) he is unknown.

***NICE DARK SUITS**, sincere ties and white shirts, Townshend, Entwistle and Daltry, probably doing one of those rock numbers that involved steps. You know, a one - two - three - back - left - right - left - back kind of shuffle that was show business in those days. On one of the amps in the back you can see a trombone – this probably meant that the Detours were booked as an interval group between a traditional, Dixie - type jazz band still popular in Britain then.*

***STILL THE DETOURS** – with Mr. Townshend showing some of that perky sense of humor that he still has today. Sartorial note: the handkerchiefs protruding out of the pockets in such regimental splendor were very much the in-thing for groups in those days. All they consisted of were just three points of handkerchief fixed to a small square of cardboard and stuck down the top pocket. Very flash, and very together and very necessary because groups wore uniforms in those dark days.*

ALMOST TO MOON -- and almost to the Who. This is a later picture and the unknown drummer, third from left, probably was that miserable because he'd learned that Moon was joining the group. By this time Townshend, Daltry and Entwhistle were called the Hi Numbers and had just signed their first record - contract. Britain was approaching the Mod Revolution, the Beatles were just about to happen and the groovy, circle - necked fake leather uniforms were very de-rigour. And, mercy, mercy, mercy, two of them aren't wearing ties!

THE PAGE OF scrapbook turns. . . . .

The Emergence Of CURTIS MAYFIELD

CURTIS MAYFIELD – breaking down a few barriers that exist.

Curtis Mayfield is an eminently likeable man, and one who inspires respect. He is soft-spoken, friendly, grins easily, doesn't have it in bad for anybody, and can get his message across without preaching.

He is knowledgeable about many things, some of them technical, as how to handle a control board in a studio, how to get the best performance out of a performer, how to come out of a recording studio with solid product. Mostly he knows about people. Basically he likes them because he is sympathetic to them.

Four months ago he left the Impressions, where he had been lead singer, composer and producer for ten years. During that time the trio had become not only reliable hit artists – their singles never failed to make the charts – but spokesman for black people and soulful people everywhere. When Curtis sang or said "Brothers!" he was not only addressing the black audience but every decent man.

Mayfield's first solo album, "Curtis", released two months ago, hit the Top 30 in the pop charts and has so far sold

something more than 150,000 copies. Curtom estimates that there is still a much larger audience for it, and a single from the LP, "(Don't Worry) If There's Hell Below We're All Going To Go" hit the pop charts in the 60's during its first week of release and leapfrogged each week. "Curtis" has generally received good and sometimes ecstatic reviews. Those that have been lukewarm have been so on the basis that much more was and is expected from Mayfield as an artist. Because, whether Mayfield knows it or not, people respect him and look to him as a spokesman and/or leader.

Mayfield's social message, always pleasantly served up with rhythm and rhyme ("Keep On Pushin'," "This Is My Country") and in his solo album comes out in flat declarative ("We The People Who Are Darker Than Blue," "The Other Side Of Town"). Since few if any soul albums make it to the Top 30 in the pop charts without mass buying by the white audience, Mayfield is reaping the respect sown years ago with The Impressions' early-middle period singles, carried along with the crossover of soul into pop.

Mayfield considers himself, in his own words, "An entertainer who changes with the times. You have to do that or you get left behind. I write what I feel and if folks can pick up on that, I'm glad they listen."

Among other things they have listened to is "They Don't Know", Mayfield's memorial to Robert Kennedy:

Another friend has gone
And I feel so insecure, Brother,
If you feel this way, you're not by yourself
We have lost another leader
Lord, how much must we endure. . .
They don't know every brother is a leader
And they don't know every sister is a breeder
And our love, you see
Is gonna help the world be free
We're gonna move at a steady pace
Keep every brother on the case
They don't know, to help us is to help ourselves. . .
And make note of the information
Don't matter about the occupation
We're gonna get control of the situation. . .

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Mayfield's "Choice Of Colors," one of The Impressions' major hit singles when they made the move to Curtom, asks:

If you had a choice of colors
Which one would you choose, my brothers?
If there were no day or night
Which would you prefer to be right?
How long have you hated your white teacher?
Who told you to love your black preacher?
Can you respect your brother's woman-friend?
And share with black folk not of kin?
People must prove to the people
A better day is coming for you and me
With just a little more education and love for our nation
We'll make a better society
Now some of us would rather cuss and make a fuss
Than to bring about a little trust
But "We shall overcome", I believe, someday. . .
If you had a choice of colors
Which one would you choose, my brothers?

Though he is passionate about his people, Mayfield believes that the place has to be made safe for everybody; that it is a question of right and wrong but within that question is the tangle of human beings. He sees the irony of those who can solve the problem being those who slow down the solving. He said it in "Mighty Mighty Spade and Whitey":

Everybody's talking
About this country's state
We get a new power every hour
Just about in every Christian fate
We're killing up our leaders
It don't matter none
Black or white
All I can say is that it's wrong
And I want to fight to make it right
And mighty mighty spade and whitey
Your black and white power
Is gonna be a crumbling tower
And we who stand divided
And so damn undecided
Give this some thought
In stupidness we've all been caught
There really ain't no difference
If you're cut you're gonna bleed
Might I get a little bit deeper
Human life is from the semen seed
Now I'm gonna say it loud
I'm just as proud as the brother too
And just like the rest
I don't want no mess about
Who's taking who. . .

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Mayfield is less interested in the verbal hoopla of social change than getting down to work. He believes that: "We've got 17 or 18 different organizations and they're all going for the same goal, which is good, but they're working in 17 or 18 different directions, so there's not a whole lot that gets done." Mayfield believes patience and concentration and "earning bread" will do more than angry speeches. In this, he parallels James Brown in thought and musical expression. Brown's "Say It Loud" and his practice of donating money to black businessmen, as well as expanding his own business interests, show black people how to get – and keep – respect and security.

He carries the theme further in "(Don't Worry) If There's Hell Below" where, as he explains, "There's nobody so pure, no matter what group they belong to or what they

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KEITH EMERSON
Of ELP, Ex-NICE

KEITH EMERSON ideas come from the droning of airplane engines.

"I Can't Write For Joe Normal"

Keith Emerson could well have been the original model for the weakling who was always getting sand kicked in his face in those Charles Atlas advertisements -- his physique couldn't exactly be described as robust and most of the time he seems unaware of what is actually going on around him. But if someone did kick sand in his face he probably wouldn't notice, the reason being that his vagueness is closely connected with his musical brain. When Keith sits in a crowded room saying nothing it's a fair bet that in his head he is arranging a piece of music, laying the bones for a new composition or pondering a new theme.

It's always been that way with him.

He got kicked out of college for playing piano during free study periods. "I used to sneak off to the common room and play the piano while a friend played banjo," he recalls. "The headmaster got to hear of it and wasn't at all happy. In the end I had to apologize and go back to my studies.

As a musician some people put him way ahead of his 26 years. But he's been into music since a small child and has very strong views on the subject of music teachers – as well as wide experience.

He insists: "You can't be taught to play music, you have to be born to play it. Ever since the age of two I was going round the house making songs up. There was a piano in the house and I learned to play by ear/My father was musical and that's where it came from. I didn't read music so later I taught myself to. Music schools are good but they have rules in music and you can't have rules in music. When the Nice played with the Los Angeles Philharmonic I put to Zuban Mehta, the conductor, that the art of improvisation in today's orchestras is lost and he agreed. I said wasn't it a pity that composers like Bach and so on based a lot of their writing on improvisation and modern orchestras don't take advantage of the opportunity to improvise.

"When you are taught, you have to play what the composer wrote. You are not allowed to improvise whereas in a lot of cases the composer wrote improvisationally. Worked-out solos are okay but there's always that spark of surprise when you do something spontaneous.

"You can't recreate that."

Keith Emerson's career really began at the age of 15 when he was playing the circuits around the south coast of England.

"I was playing with six different groups," he recalled. "There was a simple trio of piano, bass and drums; a fairly large orchestra playing Duke Ellington arrangements; an r&b band; a rock group playing things like Roy Orbison's "Oh Pretty Woman' and a classical quartet. Every other night I'd be doing one of those and I dug the variety. It helped to broaden my experience. One night in Brighton, England I pulled out a bit of Bach and arranged it for the others. . . .that was before I'd heard Jacques Louisser." (A French pianist has made a career out of playing Bach with a jazz rhythm section behind him.)

Keith was also working in a bank at this time, worked there for two years until the bank manager gave him an ultimatum. He was arriving at work very bleary eyed. Surprisingly Keith elected to stay with the bank but paid more attention to the music papers than bank work and finally was asked to resign. Which was a polite way of saying he was booted out.

He had a local group, John Brown's Body and then joined the T. Bones, playing the south coast area of Britain. Finally he became part of the backing group for singer P. P. Arnold along with Lee Jackson, Dave O'List and Ian Haigh. Though he didn't know it at the time, working with that group was to lead to a somewhat revolutionary career with the Nice. They left P. P. Arnold, Brian Davison replaced Ian Haigh. Then Dave O'List left and the trio continued.

"In the first days of the Nice I started to write things on my own," Keith told me. "We were persuaded to do this by the record company and at first I didn't think I had the ability to write things that other people would dig.

"I couldn't write for Joe Normal, songs that he would go round whistling in the street. I had the ability to write the things but there's something in me that rejects that kind of number. I realize now that in the last days of the Nice I was writing very complicated things. I can see now how hard they were to play and why Lee had the horrors.

EMERSON LAKE AND PALMER – in action. Now a big campaign is being mounted for the group in America.

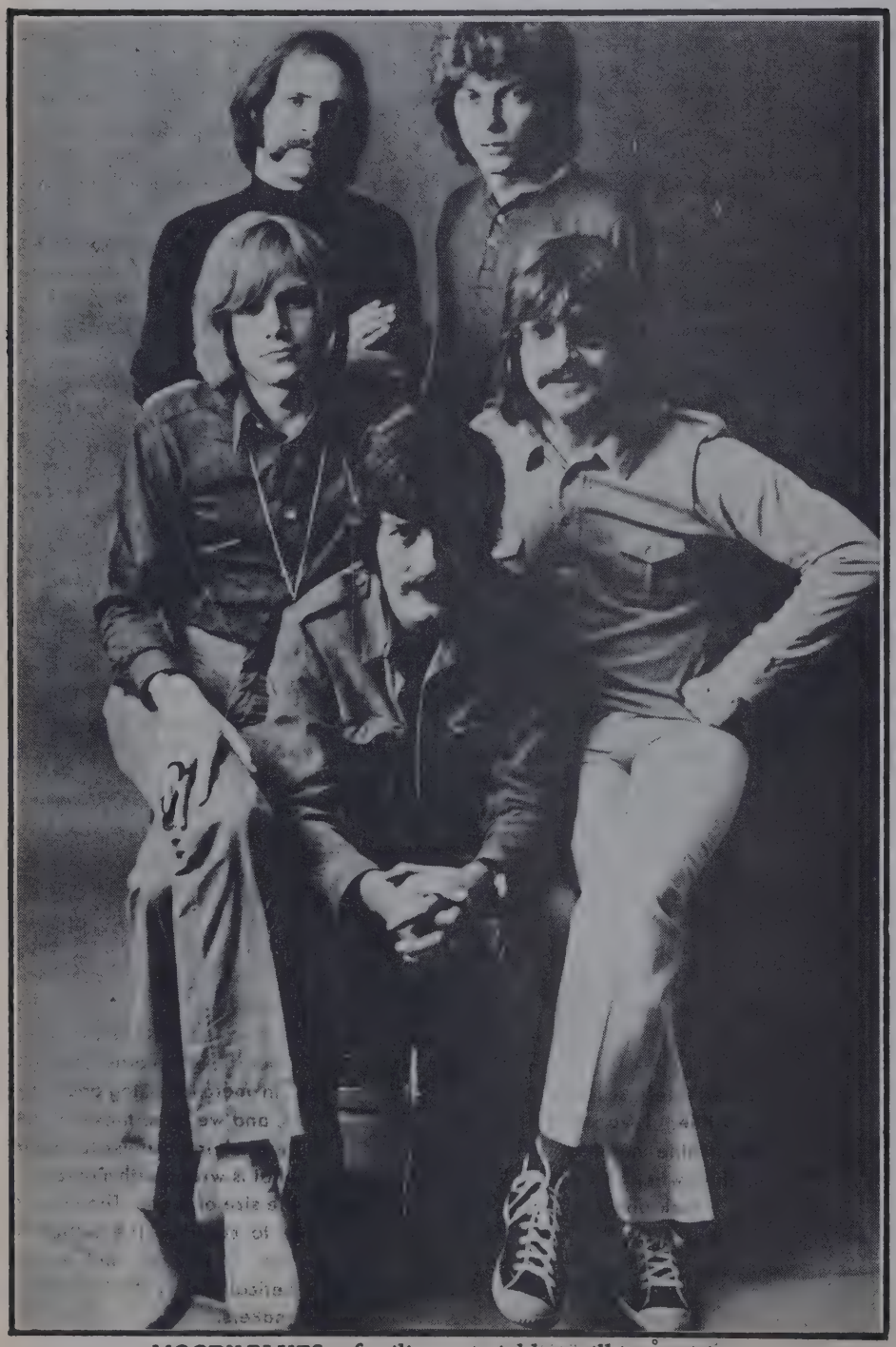
"Working with the Nice we had the financial aspects of experimentation with music. Some things worked and some things didn't. One time we used bagpipes and that didn't really work but I learned a lot about Scottish music. It's interesting to see the familiarity between Scottish and Indian music – they're both built up on drones."

I asked Keith how he evaluated the Nice and their impact on the music scene.

He thought silently for several minutes and finally said: "The Nice obviously made a big contribution for the number of audiences they used to accumulate. I like to be sort of modest . I don't like to talk about past successes really.

(continued on page 61)

MOODY BLUES ..From The Beginning



MOODY BLUES -- familiar material but still improvising

Conversation in New York with Justin Hayward of the Moody Blues. The initials GH that crop up from time to time belong to Gerry Hoff, who is the label manager for Threshold Records, the Moodies' own, very own, label.

HP: When are you coming back to New York?

JH: I'm honestly not sure. As soon as we can. I don't know whether we'll be back in the spring. Probably the summer. We've been doing about two tours a year. We split it up into different areas. We're going back in the spring, doing a lot of areas we've never done before, Alabama and Florida, that side of the country.

HP: Do you find audiences here different from in England?

JH: Oh yes, a lot different. The audiences here are much more a part of the whole evening. They're more expressive. It's a difficult thing to compare because they're very different kinds of people. The reactions are very different. You can't really say that you go down better anywhere, because it's not the same kind of reaction.

HP: Are you or the group conscious of having a stage image? Do you think about how you're going to appear to people?

JH: No. We haven't tried to culti-

vate that. We rely entirely on our music. That's the way we wanted it to be. We don't have a manager or anything like that. Our success has happened very slowly, and we haven't tried to promote any kind of show biz image or anything like that. It's entirely down to our music. The pictures that are created are from our music.

HP: How was the transition made from the original Moody Blues to the group as it is now? Why were there so many personnel changes?

JH: There weren't so many. Three of the boys were in the group at that time, but the group only lasted a very short while as it was. About eighteen months after "Go Now" John and I joined Mike, Ray and Graeme, and we started again. That was the summer of 1966.

HP: And you started with a completely different concept.

JH: It took us a while to find that concept. It took us about six months or a year before we found ourselves as a group, and that started with "Days of Future Passed," in early '67.

HP: How did you get the idea of making an album out of a total concept?

JH: Well first of all it started as a stage show. At that time we never had a chance of doing an album. Nobody was going to ask us anyway because we weren't selling records. We had an idea to do a whole stage show, a kind of opera thing, lasting for about an hour and a half, that was a continuous performance, linked together. I'd already written "Nights in White Satin," and John had written a song called "Peak Hour," and Mike had got "Dawn," and that was three parts of the day. So that was the way it came about. "Days of Future Passed" as a day. Or a lifetime.

It was just something you could put on at the beginning of the record and go right through to the end. Actually, "Days of Future Passed" was meant to be a demonstration stereo album, it was never meant to be a hit album or anything like that. Decca in England asked us to do this album, they wanted us to do a thing about Dvorak's "New World Symphony." But we had our own ideas. We saw the opportunity to make an album. We went in and did our tracks, and it cost them too much so they had to put it out.

HP: Have you used an orchestra since "Days of Future Passed?"

JH: No. We've never actually used an orchestra in the sense that we've ever played with an orchestra. We never played with an orchestra on "Days of Future Passed." The orchestra was recorded separately, and they're on separate tracks on the album. We do our track, and then Peter Knight took over from the end of our track and did his track, and then we did another track. It was like two different groups.

HP: Who wrote all the orchestral music?

JH: What Peter Knight did was to take some of the top line melodies from our songs and orchestrate around them.

HP: Do the Moody Blues think of themselves primarily as entertainers, or as people with a message, or both?

JH: Both. We're not even sure what we are. We feel responsible to an awful lot of people, because we travel such a lot and we meet so many people, so many different kinds of people, and they say a lot to us. We try and say it to the world for them. Because rock and roll, pop music, is such an incredible force in the world today. It's the only real thing that's gotten everywhere, international. It really is everywhere. Life can't go on without music. Not for me, anyway.

HP: What were you doing before the Moody Blues?

JH: I was doing a lot of different things. After I left school I was at work for a while. I worked in an office for about nine months or so, and then after that, when I was about 17, I went with a rock and roll singer in England called Marty Wilde. I used to play guitar for him. He was very good, very well respected in England. That was a few years ago, about 1964. Then I was on my own for a while, in different groups. I had a few records on my own. And then we got together, 1966.

HP: Do you have any thoughts about doing any solo work, separate from the group?

JH: No, not really. We have our own opportunity in Threshold Records to do what you could call solo work, insomuch as we enjoy slightly different things. That's what makes us a group. If we all liked exactly the same kind of music it would be a bit frustrating, whereas we all prefer different kinds of music, and put them together and exchange ideas all the time. Ray and I have been trying to do an album together for a long time now. It's just a matter of finding the time. We have a few tracks together. I play a lot of acoustic guitar and Ray plays flute and the two instruments work well together acoustically. We've always done a lot of tracks on Moodies albums just together, guitars and flutes. Mike and Graeme are like the other side, because they're into an electronic kind of thing, and they're planning an album together as well.

HP: Will you have more time to work on that now that Gerry is going to take care of the business angle of Threshold?

JH: I hope so, yes. Threshold's our freedom, it really is. It's everything we've ever wanted. Without the artists, without the musicians, none of this business could function, and that's the thing a lot of musicians and artists never realize. It's like a big inverted pyramid, with the artist at the bottom and the whole business up on top of him. It so often tends to be the other way around, where the musicians are always the underdog and everybody rules the musician. It shouldn't be like that.

GH: Remember that the record companies are out to sell records. They're interested in merchandising and selling records, and we need those things because we're all in business to make money. What is wrong with most companies is the size of them. They don't have time to continue the esthetics of the group. They don't think of the group esthetically, they think of them as moneymakers.

JH: The gap widens all the time be-

tween the group and the record company.

GH: With your own record company, you can maintain the esthetics in all levels of the company, in the covers, in the promotion, in the merchandising. You can still make them effective from a business standpoint in that they will sell; people will be tempted to buy. But they'll also be something that will be pleasing to the group, that won't be like a hunk of meat at 98¢ a pound. It'll be the Moody Blues presented in a Moody Blues way, or whatever group the Moody Blues has will be presented with their esthetics involved in it, not just strictly a cut and dried business angle.

HP: What about the retrospective album that was released, that you pulled off the market?

JH: The one that was recorded in the beginning? That was an old album that was meant for the time it was recorded and released. That's the way it should be. It's not part of what we're doing now, so it shouldn't be there. It should be in the shops in its original form for people to buy, but it shouldn't be changed and put into another form that may deceive some people, because that's not how we are nowadays. Our career is going in a certain way, and everything has to go in a certain order. All the albums have to follow; one has to start where the last one left off.

HP: You were saying that the theme for "Days of Future Passed" came up accidentally, because the songs fit together. How did you find the themes for the other albums?

JH: They're the things that we're thinking about at the time. When we do an album we're spending a lot of time together, the five of us. The six of us, with Tony Clarke, our recording manager. He's the sixth Moody Blue, really; he just doesn't come on the road, doesn't appear on stage. But we talk a lot and we've found we're often thinking about the same things at the same time, because we are so close as a band. It just works out that way, it just falls together that way. Usually it isn't until afterwards that we say, there is a pattern after all, and Tony juggles them around and puts them together, and all the pieces fit in a jigsaw.

HP: How do you work out your arrangements? Just by playing and trying different things?

JH: Yes, that's the way we do it, really. An album would take us two, maybe three weeks of solid work in the studio.

HP: Do you feel that the group's music has changed a lot since "Days of Future Passed?"

JH: That's probably an easier question for you to answer, because you're listening. We can never really honestly hear our own music. That's the one terrible thing in it. We can never hear it like you hear it, because we know every single note and every moment in the recording session and remember it all. One day I'd like to be hypnotized and be somebody else and just listen to it, just see what it sounds like. A time period of maybe two or three years has to go by before you really forget the circumstances surrounding the recording of the album, the making of it and the writing, and you can begin to step outside it. It takes that long. It really does.

HP: Are you all as involved with each other's songs as with your own?

JH: Oh yes. That's the way it has to be. We've all got just as much to say on each album. We always work it out where we have two or three tracks each, so we've all got our chance to do our own thing with the band behind us. It has to be like that. That's the way we function, that's the way we've stayed together. There's not just one or two people in the band, as usually happens, that are running the whole thing, in charge of everything, and writing all the songs. It would never work that way. None of us really want to be out front. There aren't really any stars in the Moody Blues; we're all equal. And that's the best way. We're happier that way.

HP: How much effect does your producer have on what comes out on the records?

JH: Oh, an awful lot. He gets us together, because we're all very lazy. Tony was a musician himself a few years back, and he knows what we're playing. He gets the whole thing together. He's got so many ideas, Tony, in the studio, of how things should be done. Because often when we're doing things, as I said, we're blind to certain things and it needs another person to give us a direction to go in. And also with the machines that are around and available for recording nowadays, he does an incredible mixing job. He's the best producer for that I think I've ever heard.

GH: He's the force that sticks it all together on record. He adds his part to what the other five have done and it just comes out as a great blend. He plays his mixing console as Jus would a guitar, as Mike would a mellotron. That's his instrument.

HP: The Moody Blues' albums are full of references to Eastern philosophy and religion. How involved are you with them?

JH: We were very involved. Everything that we write is about things that have happened to us, or are happening to us, or we would like to happen to us. It's experiences that we've been through, and all the different cultures and philosophies are different parts of our lives. The albums are like a diary of the whole thing, of the last four and a half years. We're just telling about certain things that we're going through at that particular time. There can be no final judgement, for me certainly not yet. I'm not prepared to say, this is the way and the light, and that kind of thing, because I can only relate what I'm feeling at that particular time. I believe we really have a long way to go, and I personally have a long way to go into finding a real faith and happiness. I knew someone, though, someone very close to me, who had a very strong faith. He's gone now. It just gave me faith as well. I don't know what in. But he just had such tremendous faith, it did him such a lot of favors. You know, there's time for us to catch up on that kind of thing in years to come. The kind of life we are leading just at the moment, on the road, in the studios, doing gigs, in aeroplanes, that kind of thing... There will come a time pretty soon when we will be able to sit and reflect.

HP: Another influence that comes up in your albums is the use of drugs.

JH: That's just the same really. That's another experience that we've gone through. It was just a particular thing that was happening at the time, and so it's part of the story. We're not telling anybody to take acid. But it's there, there's no denying it's there. You can't say stop talking about it.

HP: Explain a song for me: "I Never Thought I'd Live To Be A Hundred."

JH: Well, really, try to think of the universe, the incredible amount of time... I'm just trying to get my mind back to where I was at the time of those two particular songs, "I Never Thought I'd Live To Be A Hundred" and "I Never Thought I'd Live To Be A Million." It's like the birth of a star. I don't mean a rock and roll star, I mean a star in the universe. It's just that periods of time mean so little. A hundred years or a million years, it makes no difference; none of it is any use really, because it's all just going to go on whether we're there or whatever. Am I making any sense at all?

HP: Yes, except that that can either be a very happy or a very miserable way to feel.

JH: Oh, no, it's pretty happy. It's saying that we're still making it. We're grateful for our hundred years, but for a million years we're really grateful. It could be a hundred million million years.

GH: It's like if you see a star explode in the sky and you catch the light, it may have exploded two hundred thousand million light years ago; it hasn't existed for an incredible length of time, but you're just seeing it right now, and time is really not relevant at all.

JH: No, it's not. It's always going to be there, and the whole thing is always going to go on. Everything we do is kind of in vain, it doesn't really matter, because it's only such a short, infinitessimal space of time. It doesn't matter what we do. We can't really do anything wrong.

HP: But then how can anything have any meaning?

JH: Oh but it does. Because I'm not saying that it finishes, that's exactly what I'm not saying. It doesn't finish; it goes on. I wish I could really get into that.

HP: Your writing on "Question of Balance" seems a lot different from before. In the other albums your songs have a feeling of a kind of aching, searching for something, and on "Question of Balance" it sounds like you've found something. What's behind that?

JH: Things have changed. Some people have gone that we were very close to. Different things have happened in our lives. We weren't too happy on "Children's Children." That was rather a frustrated album, really, for us. It was a strange period in all of our lives. But by the time Question of Balance came along things were beginning to sort themselves out, and we were beginning to be really happy.

HP: What was happening around "Children's Children" that was frustrating?

JH: A lot of big changes were going on. As I said, we lost some very dear people, family. And they landed on the moon. And just really heavy things like that we were going through. A lot of them are rather personal.

HP: What did landing on the moon do to you?

JH: I don't know whether it meant all that much. Everybody had been talking about it for so long. But it was a tremendous step, you know, the things that were possible, and the things that it means we could conceivably see in our lifetime. Because that's only really as far as you think, isn't it; I mean you don't care what happens in two hundred years' time as long as you can see something happen in our lifetime. And Tony is a space freak as well, Tony our recording manager. He's got a telescope and all sorts of things. He's a very good friend of Sir Patrick Moore. He's a very famous astronomer. And it meant a lot to him, and that bounced back off us.

HP: How do you know when a record is finished, when you've done as much to it as you want to?

JH: Never. Tony or somebody just has to say: Stop, that's enough. We'd go on forever recording it, to try to get it right. Some of the versions we play on stage now we've been doing because the audience wants to hear those songs; we've been doing them for a couple of years now, some of them three or more years, and they're so different now from when we recorded them, just because every night they change a little tiny bit, so that you never actually finish the one's you're playing.

HP: Do you get bored performing the same material for years?

JH: No. Only a few of the songs really, a few of the old favorites have been going on for years. The rest get changed quite a lot. But you never get bored with it. Because there is always scope for changing them, every night. If you've got a solo to do in 12 bars, or 8 bars, you can ad lib in that 8 bars. Tastefully. And every place sounds different. You never get bored of playing. That's one thing we'll never do, is come off the road. I don't believe so.

HP: As far as you can see into the future, the Moody Blues are going to stay together?

JH: Oh most certainly yes. Most certainly. That's what we've got. We've just got each other. We've built up a big family now, with wives and daughters and mothers and fathers. It numbers quite a few people. Jerry and Tony and Alex, our road manager. That's quite a community, really. That's a whole village, if you wanted to get it together, which is what we'd like to do. It must be up to around 50 people by now.

HP: How much time do you get to spend at home?

JH: Quite a bit, really. You get dragged away quite often. It's not like an ordinary person saying, I spend every evening at home, but during the day I'm out. For three months we're away from home totally. So when we go home again it's like we have to start learning all over again.

□Nancy Erlich

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WORDS TO YOUR FAVORITE HITS

•THIS LOVE IS REAL

(As recorded by Jackie Wilson)
JACK DANIELS
JOHNNIE MOORE

Baby we're in love
I can feel the vibrations
And we've only had one, one
small conversation
I wanna jump and shout it
Tell the world all about it
Cause deep inside I feel this
love is real this love is real.

Whatever we want with love we
can demand it
When things go wrong we'll both
understand it
So let's start to make plans
To meet with the preacher man
Cause I know deep inside
We feel this love is real.

We don't care what our friends
say about us
Cause we got love and I'm so
glad about it
Oh what we feel inside just can't
be denied
Cause deep inside we feel this
love is real.

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•I DIG EVERYTHING ABOUT HER

(As recorded by Mob)
JIMMY HOLVAY
GARY BEISBIER

Baby I need your sweet lovin'
Baby, ooh, baby
Baby I need your sweet lovin'
Baby, ooh, baby
Whenever I'm feelin' down
And my mind is under the
weather
Whenever I'm on the ground
I need someone to get me
together.

I dig everything about you
And I wanna say
I can't live without you
Hey, baby I'm gonna stay.

I know I've hurt your feelings
I've lied and even been untrue
Now that my conscience needs
some healing
I found out I'm hung on you.

I dig everything about you
And I wanna say
I can't live without you
Hey baby I'm gonna stay.

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•HAVE YOU EVER SEEN THE RAIN?

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

Someone told me long ago
There's a calm before the storm
I know
And it's been comin' for some
time.

When it's over, so they say
It'll rain a sunny day
I know
Shinin' down like water.

(Chorus)
I want to know
Have you ever seen the rain
I want to know
Have you ever seen the rain
Comin' down a sunny day?

Yesterday and days before
Sun is cold and rain is hard
I know
Been that way for all my time.

'Til forever on it goes
Through the circle, fast and slow
I know
And it can't stop, I wonder.

Chorus (twice).

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PARADE OF SONG HITS

•KEEP THE CUSTOMER SATISFIED

PAUL SIMON

Gee but it's great to be back
home,
Home is where I want to be.
I've been on the road so long
my friend,
And if you came along
I know you couldn't disagree
It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.
And I'm one step ahead of the
shoe shine,
Two steps away from the county
line,
Just trying to keep my customers
satisfied,
Satisfied.

Deputy Sheriff said to me
Tell me what you come here
for, boy
You better get your bags and flee.
You're in trouble boy,
And now you're heading into
more.
It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible.
And I'm one step ahead of the
shoe shine,
Two steps away from the county
line,
Just trying to keep my customers
satisfied,
Satisfied.

It's the same old story
Everywhere I go,
I get slandered,
Libeled,
I hear words I never heard
In the Bible
And I'm so tired,
I'm oh so tired,
But I'm trying to keep my
customers satisfied,
Satisfied.

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•BRIDGET THE MIDGET

(The Queen of the Blues)

(As recorded by Ray Stevens/ Barnaby)

R. STEVENS

Well come on down to the go go
down the Strip
If you wanna get hip to a brand
new trip
They got a new soul singer she's
really dynamite
Jam up and jellytight out of
sight all right.

Well she may be small just two
feet tall
But if you give her half a chance
she'll pin you
to the wall
She's a little showstopper you're
gonna have a ball
She can sing, she can dance, she
can really do it all yeah.

And now ladies and gentlemen
without further ado
It is indeed a great pleasure to
introduce to you
Held over three weeks and getting
rave reviews
Here's Bridget the midget the
queen of the blues.

Here's Bridget, thank you folks,
thank you
I wanna know something, do you
feel all right
Oh come on now you can do
better than that
Do you feel all right
Well that makes me feel so good
Let me hear it again do you feel
all right
Yeah, yeah, yeah, all right, all right
Here we go now
Is everybody ready, here we go
Everybody sock it to me
Well come on everybody have you
heard the news
Bridget's in town put on your
rocking shoes
Into my bag, I'm doing my thing
Rock it to me, sock it to me
Listen to me sing
Singing la la la la oh yeah.

Now folks get ready for an extra
special treat
She can lay down a beat she's a
real entrancer
Here's Bridget the midget and her
flying feet
The world's one and only go go tap
dancer
Now here's the moment we've all
waited for
Three singing little cuties that we
all adore
You've heard 'em with Bridget on
all her hits
They lay down a groove and the
sound never quits
They got what it takes there ain't
no doubt.
Strawberry and the shortcakes
work it on out
(Repeat chorus).

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•HANG ON TO YOUR LIFE

(As recorded by The Guess Who)

BURTON CUMMINGS
KURT WINTER

Thinkin' 'bout the people gone by
Screamin' that I don't wanna die
Well, you can push your head
But don't you push it too far
Hang on to your life.

Thinkin' 'bout it's here and it's real
Wondering how I really should feel
You can sell your soul
But don't you sell it too cheap
Hang on to your life.

Thinkin' 'bout betraying a friend
Thinkin' 'bout delaying the end
You can ride the wind
But don't you ride it too high
Hang on to your life.

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•DO YOU MISS ME DARLIN'

(As recorded by the Guess Who)

BURTON CUMMINGS
KURT WINTER

What good is it if I can't even sing
it to you?
What good is it if I can't even come
out and sing it to you right now?
What good is it if I can't even bring
it to you?
What good is it if I can't even come
out and bring it to you right now?
Cause talkin' won't do it and
walkin' won't rush it along
Cause talkin' won't do it and walkin'
won't rush it along ah.

Do you miss me darlin'
Sunday afternoon?
Do you miss me darlin'
Monday, Tuesday too?
Do you miss me darlin'
Do you miss me darlin'
Friday mornin' noon?
Do you miss me darlin'
Will you see me soon
Do you miss me darlin'?

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PARADE OF SONG HITS

•BED OF ROSES

(As recorded by The Statler Bros.)
HAROLD REID

She was called a scarlet woman
by the people
Who would go to church but left
me in the street
With no parents of my own
I never had a home
And an eighteen year old boy has
got to eat
She found me outside one Sunday
morning
Begging money from a man I
didn't know
She took me in and wiped away
my childhood.

A woman of the streets, this
lady Rose
This bed of roses that I lay on
Where I was taught to be a man

This bed of roses that I live in
Is the only kind of life I'll
understand..

She was a handsome woman, just
thirty-five
Who was spoken to in town by
very few
She managed a late evening
business
Like most of the town wished
they could do
I learned all the things a man
should know
From a woman not approved of,
I suppose
But she dies knowing that I
really loved her
From life's bramble bush, I
picked a Rose.
(Repeat chorus.)

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•YOU BRING OUT THE GOOD IN ME

(As recorded by Otis Leaville)
JOHNNIE MOORE
JACK DANIELS

For the rest of my life
I'm gonna love you yeah
And make your every wish that
you want come true oh baby
For you're the girl that I need
And this time I'm playing for
keeps
Oh I'm gonna love you
Place no one above you
Oh it's plain to see honey
That you were meant for me
You bring out the good in me.

You're the girl of my dreams
So let's give it a try oh baby
Have no fear oh baby
For you're the girl that I love
The one that I'm thinking of
Oh I'm gonna love you
Place no one above you
Oh it's plain to see honey
That you were meant for me
You bring out the good in me.

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•MAMA'S PEARL

(As recorded by Jackson 5)
THE CORPORATION TM

You send cold chills up and down
my spine
We kiss for thrills then you draw
the line oh baby
Cause your mama told you that
love ain't right
But don't you know good lovin'
is the spice of life yeah
Mama's pearl let down those
curls
Won't you give my love a whirl
Find what you been missin'
Oh oh now baby
Goody girl let down those curls
Let me give your heart a twirl
Don't keep me wishin'.

You want my lovin' yes you do
do do
You know my lovin' is true, true,
true now baby
But your conscience tells you that
love is wrong
But just a little bit of lovin' never
hurt no one
Mama's pearl let down those curls
Won't you give my love a whirl
Find what you been missin'
Oh oh now baby
Goody girl let down those curls
Let me give your heart a twirl
Don't keep me wishin'
Let it all hang out.

Girl don't be afraid
Oh we've got the first step made
Oh the rest is up to you
Here is what to do
Let yourself go go go go go go go
Girl give in to me
Cause I got what you need
Let's fall in love
Let's fall in love
Find out what your missin'
Goody girl let down your curls
Let me give your heart a twirl
Why don't you give my love a
whirl.

Girl don't be afraid
Oh we got the first step made
Oh just give in, just give in to me
Cause I got what you need
Let's fall in love, let's fall in love
Let yourself go, give in to me
Cause I got what you need, got
what you need
Mama's pearl, don't be afraid
Daddy's girl we've got it made.

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•FOR ALL WE KNOW

ROBB WILSON
FRED KARLIN
ARTHUR JAMES

Love, look at the two of us
Strangers in many ways
We've got a lifetime to share
So much to say and as we go
from day to day
I'll feel you close to me
But time alone will tell
Let's take a lifetime to say
"I knew you well"
For only time will tell us so
And love may grow for all we
know.

Let's take a lifetime to say
"I knew you well"
For only time will tell us so
And love may grow for all we
know.

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PARADE OF SONG HITS

•ROSE GARDEN

(As recorded by Joe South)
JOE SOUTH

I beg your pardon I never promised you a rose garden
Along with the sunshine there's got to be a little rain sometimes
When you take you got to give
So live and let live
Or let go no no no.

I beg your pardon I never promised you a rose garden
I can't promise you things like big diamond rings
But you don't find roses growing in fields of clover

So girl think it over
So smile for a while and let's be jolly
Love shouldn't be melancholy
Come on and share the good times while we can

If sweet talkin' you would make it come true
I'd give you the world right now on a silver platter
But it doesn't really matter

I could sing a tune and promise you the moon
But if that's what it takes to hold you I'd rather let go

But there's one thing you ought to know

Look before you leap still water runs deep
And it won't always be there
Someone to put out girl I know what I'm talking about.

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•I HEAR YOU KNOCKING

(As recorded by Dave Edmonds)
DAVE BARTHOLOMEW
PEARL KING

You went away and left me long time ago
Now you come back knockin' at my door
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I begged you not to go but you said goodbye
Now you come back tellin' all those lies
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

I told you way back a long time ago
The day would come when you'd miss me so
I hear you knockin' but you can't come in
I hear you knockin' go back where you've been.

You better go back to your used to be
Because you're love 's no good to me
I hear you knockin' but you can't come in
I hear you knockin' I know where you've been.

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•ONE BAD APPLE (Don't Spoil The Whole Bunch)

(As recorded by the Osmonds)

GEORGE JACKSON

I can tell you been hurt by that look on your face girl
Some guy brought a sad evening to your happy world
You need love but you're afraid that if you give in someone else will come along and sock it to you again
One bad apple don't spoil the whole bunch girl
Give it one more time before you give up on love
One bad apple don't spoil the whole bunch girl
I don't care what they say I don't care what you heard.

I been noticing you baby for a long long time
Now I'm not ashamed to tell the world you really mess up my mind
Girl to me you're like a dream come true
I'd rather hurt myself than ever hurt you

(Repeat chorus).

I could make you happy baby and satisfy you too
How can I if you won't give me a chance to prove my love for you
If you'll just give me one little chance
I'll give you my guarantee that you won't be hurted again

(Repeat chorus).

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•LET YOUR LOVE GO

(As recorded by Bread)

DAVID GATES

There's a reason for the life that you live
And there's a pleasin' that I know you can give

And I've been cravin' the love you've been savin'
So baby won't you give it to me

You're tellin' me no no no
You don't wanna let your love go

I'm tellin' you yes yes yes
You really ought to be gettin' some happiness

You're a lady and I'm here in the palm of your hand

Such a lady how much more do you think I can stand you're tellin' me

I made a motion and it's out on the floor

And it's a notion that I'd love to explore

Cause I've been tastin' the love you been wastin'

So baby won't you give it to me.
(Chorus).

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PARADE OF SONG HITS

•TEMPTATION EYES

(As recorded by the Grass Roots)
DAN WALSH
HARVEY PRICE

She's got something that moves my soul
And she knows I love to love her
But she belongs to a thousand guys
Can't make her mind
She's no one's lover tonight
With me she's oh so inviting
I want her all for myself, oh
Wide-eyed innocence is just a game
She's got a way to keep me on her side
It's just a ride that's never ending.

Tonight with me she's oh so exciting
I want her all for myself
Temptation eyes, looking through my mind, my soul
Temptation eyes you've got to love me, love me tonight.

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•IF I WERE YOUR WOMAN

(As recorded by Gladys Knight & The Pips)
LA VERNE WARE
PAM SAWYER
CLAY MC MURRAY

If I were your woman and you were my man
You'd have no other woman you'd be weak as a lamb
If you had the strength to walk out that door
My love would over rule my sense and I'd call you back for more
If I were your woman, if I were your woman and you were my man
um baby
She tears you down darlin', says you're nothing at all
But I'll pick you up darling
When she lets you fall
You're like a diamond but she treats you like glass
Yet you beg her to love you but me ya' don't ask
If I were your woman, if I were your woman, if I were your woman
Here's what I'd do.

I'd never no no stop loving you
yeah yeah um
Life is so crazy, a love is unkind
Because she came first darling will she hang on your mind
You're a part of me and you don't even know it
I'm what you need but I'm too afraid to show it
If I were your woman, if I were your woman, if I were your woman
Here's what I'd do
Never no no stop loving you ah yeah
If I were your woman here's what I'd do
I'd never never never stop loving you
If I were your woman your sweet lovin' woman
If I were your woman.

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•DON'T LET THE GREEN GRASS FOOL YOU

(As recorded by Wilson Pickett)
JERRY AKINES
JOHNNY BELLMON
VICTOR DRAYTON
REGINALD TURNER

Girl try to remember when we didn't have new shoes
We stuck together just me and you
It took a long time to get where we got to today
Now you wanna give it up for another guy
Don't let the green grass fool you
Don't let it change your mind
It's gonna be hard to begin my life all over
But baby you got the love I really need
But if you leave me this way baby
I might not live to see a brand new day
Don't let the green grass fool you
Don't let it change your mind
It may be greener on the other side
But right in my arms is where you belong.

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•MOTHER

(As recorded by John Lennon)

JOHN LENNON

Mother you had me but I never had you
I wanted you, you didn't want me
So, I, I just got to tell you
Goodbye, goodbye mama don't go
Daddy come home, mama don't.

Father you left me
But I never left you
I needed you, you didn't need me
So, I, I just got to tell you
Goodbye, goodbye mama don't go
Daddy come home, mama don't.

Children don't do what I have done
I couldn't walk and I tried to run
So, I, I just got to tell you
Goodbye, goodbye, mama don't go
Daddy come home, mama don't.

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•IT'S UP TO YOU, PETULA

(As recorded by Edison Lighthouse)

CHRIS ARNOLD

DAVID MARTIN

GEOFF MORROW

I don't have you to myself
I know you've been seeing someone else
We can't go on this way
And so I've got to say

It's up to you Petula
Do the things you want to do with life
It's up to you to choose
I only hope you do it right.

I have known for quite a time
You want to be his as well as mine
Well I don't think I'll wait
So don't wake up too late
It's up to you Petula
Do the things you want to do with your life
It's up to you to choose I only hope you do it right.

It's up to you Petula
Do the things you want to do with your life
Well do you want my love, Petula now it's up to you
You've kept me on a string and that ain't such a funny thing

I guess I've had my fill, although I have you still
It's up to you Petula
Do the things you want to do with your life
It's up to you to choose
I only hope you do it right.

It's up to you Petula
Do the things you want to do with your life
Well do you want my love
Petula now it's up to you
It's up to you Petula.

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PARADE OF SONG HITS

•JUST SEVEN NUMBERS

(As recorded by the 4 Tops)

PAM SAWYER
LAVERNE WARE

Just seven numbers can straighten
out my life
But my pride won't let me phone
Seven numbers can put me through
to you
Then I'll know if you're really at home

You haven't been fair to me
Playing on my jealousy
You said you'd been seeing some
other guy
I don't know the truth from a lie
But oh if only I know where you are

Just seven numbers can straighten out
my life
But my fingers won't let me turn the
dial
Just seven numbers can see me
through to you girl
Your hello can make me smile

I haven't been fair to myself
I even called someone else
But after she said hi
I dropped the telephone line
And ow if only I know where you are

Just seven numbers can straighten
out my life
But my pride won't let me call
Just seven numbers, seven small
numbers, seven small numbers
Oh seven numbers that's all

Oh I thought if I didn't call you
You'd really miss me too
But it looks like you're not gonna call
So I guess I'll break down and call.

Just seven numbers can straighten out
my life
But my pride won't let me phone
Seven numbers can put me through to
you
Then I'll know if you're really at
home

You haven't been fair to me
Playing on my jealousy
You said you'd been seeing some
other guy
I don't know the truth from a lie
But oh if only I know where you are.

Just seven numbers can straighten
out my life
But my fingers won't let me dial
the phone
Just seven numbers can see me through
to you girl
Your hello can make me smile.

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•LITTLE MISS GOODY TWO SHOES

(As recorded by Tommy Roe)
A. MCCOLLUM
D. LAWS

Little miss goody two shoes
walking by my side
Little miss goody two shoes
fills my heart with pride
Little miss goody two shoes I've
won your love at last
Little miss goody two shoes
loneliness is in the past.

I saw you everyday for a month
or more
Passing by here on your way to
and from the store
By the time I got outside
You'd ran away and it seemed so
strange to me
Why it happened every day.

I called you up one day on the
telephone
And your mother answered it
said you wanna be left alone
You were young and kinda shy
So I took my time
And you had the ingredients that
would satisfy my mind.

We finally met one day at the
corner store
And that night I took you out
hoping for a chance to score
We danced and I held you tight
And you whispered in my ear
All the things girls say to boys
and the things boys like to hear.

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PARADE OF SONG HITS

•APEMAN

(As recorded by the Kinks)
RAYMOND DOUGLAS DAVIES

I think I'm sophisticated cos I'm living my life like a good homosapiens
But all around me everybody's multiplying, and they're walking round like flies man
So I'm no better than the animals sitting in their cages in the zoo man
Cos compared to the flowers and the birds and the trees
I am an apeman I think I'm so educated and I'm so civilized cos I'm a strict vegetarian
And with the over population and inflation and starvation, and the crazy politicians
I don't feel safe in this world no more
I don't want to die in a nuclear war
I want to sail away to a distant shore and make like an apeman.

I man's evolution he has created the cities and the motor traffic rumble
But give me half a chance and I'd be taking off my clothes and living in the jungle
But the only time that I feel at ease is swinging up and down in a coconut tree
Oh what a life of luxury to like an apeman.

I'm an apeman, I'm an ape, apeman, oh I'm an apeman
I'm a king kong man, I'm a voodoo man
Oh I'm a apeman
Cos compared to the sun that sits in the sky
Compared to the clouds as they roll by
Compared to the bugs and the spiders and flies
I am an apeman La la la la la la la la la la la la la la.

I look out the window, but I can't see the sky
Cos air polution is a fogging up my eyes
I want to get out of this city alive and make like an apeman
La la la la la la la
Come on and love me be my apeman girl
And we'll be so happy in my apeman world
I'm an apeman, I'm an ape, apeman oh I'm an apeman
I'm a king king man, I'm a voodoo man oh I'm an apeman
I'll be your Tarzan you'll be my Jane
I'll keep you warm and you'll keep me sane
We'll sit in the trees and eat bananas all day just like an apeman.
I don't feel safe in this world no more
I don't want to die in a nuclear war
I want to sail away to a different shore and make like an apeman
La la la la la la la.

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•PRECIOUS PRECIOUS

(As recorded by Jackie Moore)
DAVID CRAWFORD
JACKIE MOORE

Precious, precious, precious, precious
Precious baby of mine
If you don't love me I'm used to that
If you don't need me baby I can adjust to that
If you don't want me, honey, that's all right
If you ain't with it, baby, there sure won't be no fight

Cause I'm still satisfied in loving you
And I'll be waiting round when you get through
Oh you're precious honey
You're so precious, precious baby of mine
You've been in and out of my life and ooh baby that hurts
Baby, that hurts yeah
You've been with every girl in this town

You've been dealing in dirt just wallowing in dirt, yes you have
But I look at love as a two way street
You get the good with the bad, you take the bitter with the sweet
Oh you're precious honey
You're so precious, baby , precious baby of mine
Ooh, nah nah nah nah yeah baby
Ooh nah nah nah nah yeah baby.

What people say about you sure ain't no fault
But what they don't know about you, you're like too many rocks in a road
We got our life so let's make it
It's our chance so come on baby let's take it
You're so precious baby, you're precious
precious precious baby of mine.

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***BOB HITE** – setting the tracks straight about rock income (Photo: Bob Gruen).*

BOB HITE
On Canned Hooker

Bob Hite is 70 lbs. thinner as a result of a low carbohydrate diet which means that Canned Heat freaks probably pause now before calling him Bob the Bear. Recently in New York he held an informal press conference with Heat, a conference where he seemed to be entertaining friends rather than processing formal information.

He was eager to talk about the session Canned Heat had with John Lee Hooker.

Regarding this merger he remarked, "It's something I've wanted to do for a long time. I've dug his music for years and getting together for that session was the greatest thing we've done yet.

"We recorded for 21 hours straight in the studio, and the result is a double album aptly titled Canned Hooker."

"His expression was more serious when discussing the hassles he's been going through trying to get this album released. "It was recorded as a double LP, but we want it sold for the price of one. Sure, we worked hard getting it together, but it wasn't an expensive venture for us. Why should our fans pay more than they have to for this album?'

Bob went on: "We would like to play a free show such as the Airplane did in N.Y.'s Central Park and on the Coast, but with traveling 9 out of 12 months of the year, we just haven't the time nor the bread."

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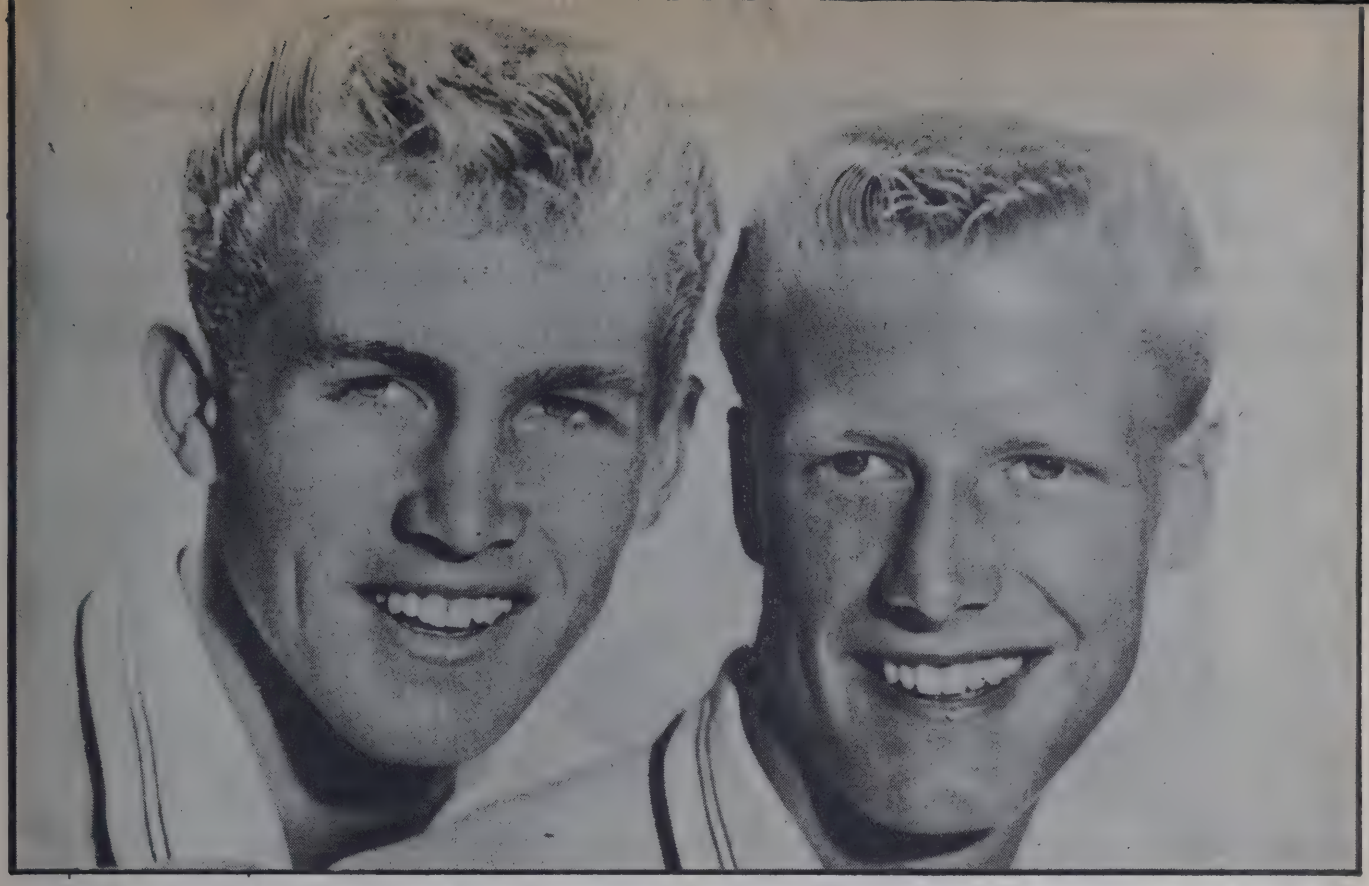
FAST FLASHES

MICK JAGGER -- no chance of his being a solo singer despite "Memo For Turner" from "Performance" being issued as a single.

LOOK WHAT THEY'VE DONE TO MY SONG. . . When Odetta appeared at the folk club, the Bitter End in New York she featured "Take Me To The Pilot" as part of her act. The author happened to be in the room at the time and went onstage to join the lady and help out. Above is Odetta and the latest, rising, super star, pianist, singer, composer. . .ELTON JOHN.



WHERE ARE THEY NOW?. . . Jan Berry, clean cut surf king from 1959 - 1964, with his partner Dean, is now a maitre 'd at a California restaurant having been severely swiped for income tax. He was also involved in a serious road accident but is recovering. Jan is the one on the left.

ESTHER PHILLIPS, the former Little Esther, on the right. Her last big hit was "Release Me," a stylishly soulful version of the country song. And that was back in the last weeks of 1962. She started off with the Johnny Otis Show when she was only 13 and went through a lot of life and hard times in a few short years.

Yet she kept bouncing back and singing. Recently she made an album, a live one, "Burnin'" which was recorded in Los Angeles and is really an encyclopedia of what she's learned over the year. It made the charts and her record company Atlantic Records gave her a party where someone remarked that she'd "made more comebacks than Joe Walcott." And she sang. Dionne Warwick, left, and King Curtis turned up to pay their respects.

CREEDENCE CHANGING GEAR....

***DOUG CLIFFORD** - "Pendulum" gets Creedence away from the straightforward rocking -- goodness, that's John Fogerty playing organ, and electric piano on seven of the cuts. There's also a solo vox, which was very popular in the Thirties and is a little like a vibraphone.*

***TOM FOGERTY** - Creedence want this new album of their's to be considered a real group effort. And they think that they have a lot more energy, a lot of fresh energy, that has been tapped. It's really the start of a new direction for CCR, they think. An extension of their earlier work.*

STU COOK - Not that Creedence Clearwater are the most unsuccessful band in the world. Their record company Fantasy Records, think that they have sold around $81 million dollars worth of singles, albums and tapes. And the new "Pendulum" long cuts and all is the most successful initially because over one million actual records (not dollar sales) were ordered which moves them up from a gold disc award to the wealthier platinum set.

JOHN FOGERTY -- writer, and now organ player with Creedence. He reckons the new "Pendulum" by Creedence Clearwater is to change the image of the band from a singles group to an album group. He wants to get longer cuts and has not allowed any single to be taken from the album, which is what usually happened.

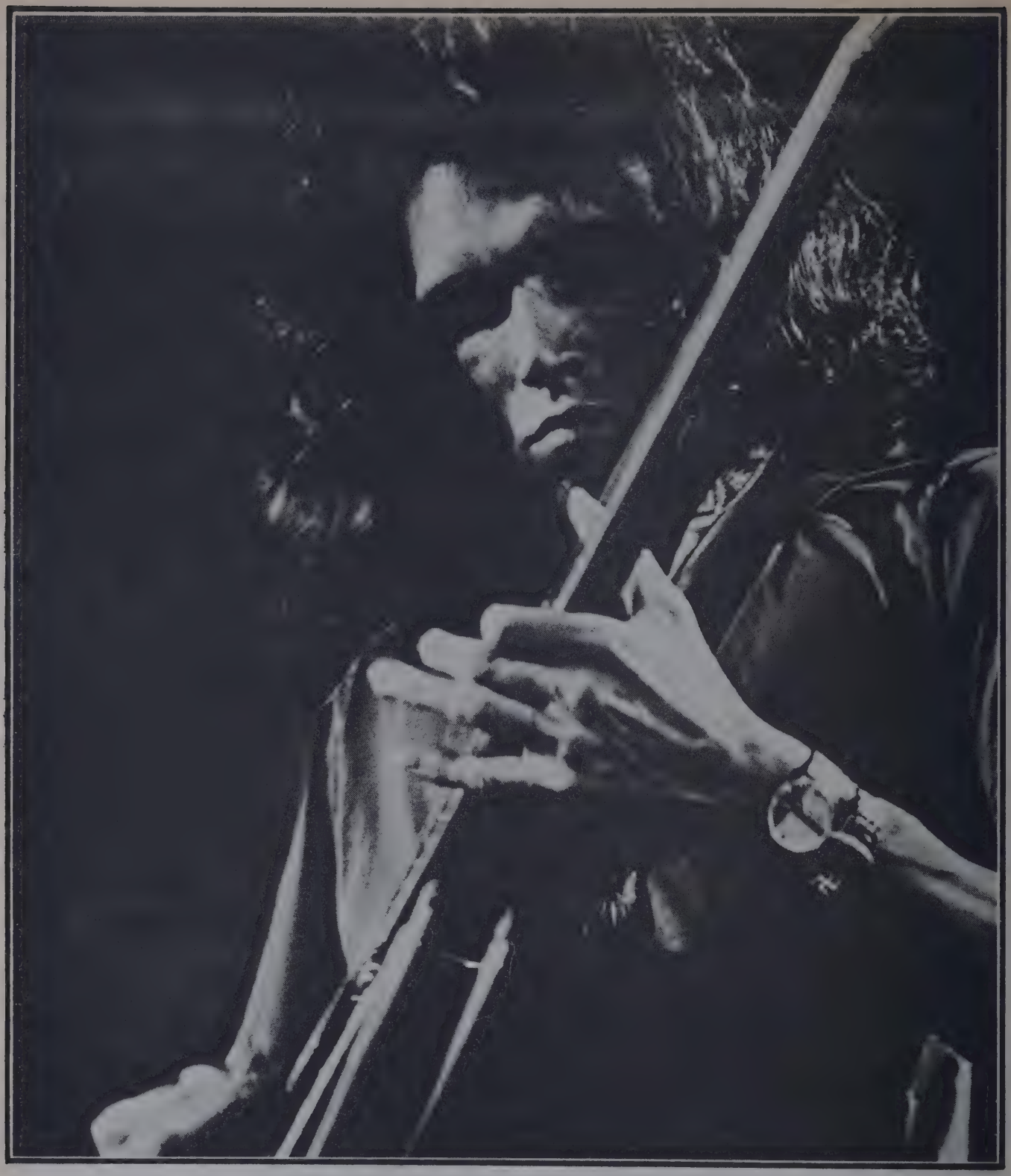
Point Of View ..
JEFFERSON AIRPLANE
And Their Material

MARTY BALIN OF JEFFERSON AIRPLANE

Grace Slick says, "The stuff we write is just a news broadcast--a reflection of what's going on around us".

That's certainly a reasonable statement.

In contrast, it makes people like Spiro Agnew who say that groups like Jefferson Airplane are undermining American youth with drug-oriented ly-



JORMA KAUKONEN OF JEFFERSON AIRPLANE

rics (as he said during his much-publicized Las Vegas speech) seem rather unreasonable.

It seems valid for us to assume that Grace Slick or Mick Jagger or your Aunt Hilda would NOT write about something which is NOT going on. It is extremely doubtful that Jefferson Airplane would make up, out of thin air, a song depicting a certain situation which includes–for example–smoking dope or joining a revolution. What kind of a nut would write a contemporary lyric about something which is *not* going on? How could it be done in the first place?

Why would we often refer to rock and roll as "contemporary music" if it is not contemporary but rather a series of illusions blasted through huge amps which make it possible for large masses to hear it, for those masses to participate in the experience if they so desire?

We do not often (probably never) hear rock and roll referred to as "illusion music". The phrase has not become popular simply because it is not applicable.

Want to hear about what's going on

today, as interpreted by people like Jefferson Airplane or Crosby, Stills and Nash - People who have become more or less famous because *somebody* must like their version of the Everyday Life Freak Show? Just boogie on down to your local record store or turn on your radio. If you can't hear Jefferson Airplane's presentation of the news on AM Radio because their version is...not in keeping with the FCC standard of what is totally presentable to the masses... then you can always find them and other AM outcasts on your local FM stations.

During the recording sessions for "Volunteers", there were many times when no one was sure whether or not RCA was going to allow a few "objectionable" words, which the Airplane considered rather important to the over-all lyric content, to be included on their album. The root of

PAUL KANTNER OF JEFFERSON AIRPLANE.

JACK CASADY OF JEFFERSON AIRPLANE

the problem was that RCA did not want *their* record label to be linked with those Anglo Saxon references.

RCA has since lightened up about such matters, by the way, but at the time of "Volunteers" pending release, the Airplane was still waging one war after another over censorship. Grace Slick explained at the time, "It doesn't matter whether or not this stuff comes out on RCA. Just because something isn't on an album doesn't mean that it's not going to get out somehow. An album is only one way to get something across. There's always a number of other possibilities which accomplish the same thing but in various different ways".

And so it came to pass that RCA finally seemed to agree with the relentless logic of Jefferson Airplane.

The success of "Volunteers" destroyed almost completely any further static from RCA regarding censorship. After all, if an album like "Volunteers", objectionable lyrics and all, could become a gold album–then objectionable lyrics must be saleable merchandise and therefore desirable to record company executives.

It was primarily this turn of events which enabled Jefferson Airplane to record and release a "highly controversial" single, "Mexico" b/w "Have You Seen the Saucers", without dissent from RCA. This was a real triumph, considering that it was understood by all parties from the word "Go" that this single would not get any AM Radio airplay whatsoever. In fact, no one was sure that it would get much airplay on FM Radio, either, due to the fact that it was just the kind of thing which the FCC prefers "nipped in the bud" immediately.

Jefferson Airplane chose "Mexico" and "Saucers" as their single release precisely because they realized that a conspicuous lack of airplay would be the result. It was a very graphic, necessarily indirect, manner to get their message across: that is, that certain elements of American Society take it upon themselves to censor, and eliminate entirely if possible, any "radical" interpretation of the news.

Jefferson Airplane's logic, which motivated the release of a single record which would receive little or no airplay, and therefore little or no public exposure–which everyone knows results in zero record sales–was simply this: they reasoned that someone somewhere would, sooner or later, find out that a Jefferson Airplane single had been released; and that the reason why nobody was hearing it was because it was "too controversial".

What is, "too controversial"?

By what standards do we judge what is "too controversial" to be heard by the American public, and what is digestible fare for the masses?

In the case of "Mexico" b/w "Saucers", the single could not have been judged as "Too controversial" because of "objectionable" lyrics. Unlike a few songs on the Airplane's "Volunteers" LP, this single contained *not one* "dirty word on it. Nothing in either song could possibly be construed as "suggestive lyric".

(continued on page 57)

platter chatter

GINGER BAKER AIRFORCE 2 (Atco)
The first Airforce album was very very live and unwieldy, not to say messy, with lots of meandering around with non-endings. This is a studio job and despite the valiant efforts of Denny Laine and the amusing Ray Charles - take off by Graham Bond, it may gain in tightness but lacks in liveliness. Hard to tell just where it misses but "Sweet Wine" from the old Creamery is the best cut on the album.

SKY Don't Hold Back (RCA)
From Detroit and a young group, Sky are in the convenient trend (Grand Funk Railroad, Badfinger) towards uncomplicated rock. The fuss and furor of a major campaign that RCA are mounting for this group (posters, billboards, etc.) shouldn't disguise the basic worth. The rockers rock and the ballads come over emotionally and accoustically. Jimmy Miller helped produce some of it.

JERRY LEE LEWIS In Loving Memories (Mercury)
Jesus Rock is supposed to be the coming thing as well with George Harrison and the Super Star package spreading praise back and forth. Here's the gospel according to Jerry Lee and it is naturally interlarded with some rock and roll and some blues. Jerry Lee has the Southern exposure that makes these hymns come across sincerely although the lyric - content is less than poetic, however fervent.

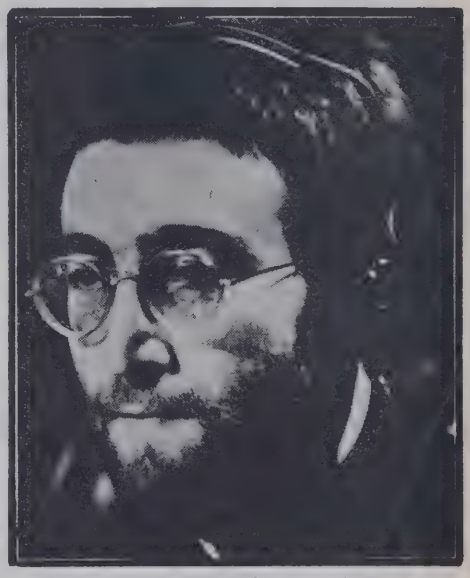
TEN YEARS AFTER Watt (Deram)
This album moves Ten Years After out of the blues-jazz image and it looks as if it's all because of Alvin Lee, who wrote every cut but one. His melodies are strong and virile, particularly "She Lies In The Morning" and he himself sounds very controlled. There are some places where you wouldn't recognize Mr. Lee the long distance runner -- up and down the guitar. Welcome the more progressive TYA. Let's hope it doesn't run away with them. . .

BARRY MCGUIRE And the Doctor(Ode)
A pity that Mr. McGuire has the one - hit-wonder ("Eve of Destruction) tag hung around his neck -- nothing is deader than an old protest singer. On this album he moves gracefully through many fields and fancies, from some urgent country blues ("The Old Farm") up to Mexican mariachi music ("South of the Border") complete with squeaky brass. He's aided on this atmospheric album by folksinger Eric Hord, the Doctor in the LP title.

THE DOORS 13 (Elektra)

Play this and you have a history book of the Doors. It takes you from the simplicity of "Light My Fire" to awareness of "The Unknown Soldier" to the entendre of "Back Door Man." Morrison holds it all together and it's all part of the tapestry of rock from then to now. It's getting a little threadbare right now but . . . . .

JOHN LENNON/PLASTIC ONO BAND (Apple)
The game to play is what would happen to this album if Joe Ordinary had made it? Would it have sold? It probably wouldn't make it, but as it's by John Lennon, the famous Beatle, leg photographer, then it has to be one of the most interesting albums of the year. Not the best, mind you, just the most interesting. Open mind surgery is performed by John, who gives us glimpses of his thoughts on himself -- he was the Walrus, he admits -- the business of being a Beatle, Paul, Yoko, the split, God, his mother. The lyrics get full prominence because John gets it all down to basics -- no production at all. Vocal with instrumental accompaniment.



JOHN LENNON -- he was the Walrus

YOKO ONO/PLASTIC ONO BAND (Apple)
Yoko's trip from avant gardist to the Beatle you most love to hate (an unjustified title, by the way) has been interesting. Here the celebrated screaming takes place, the poetry gets put on, the Ornette Coleman group squeak a few behind her (a rehearsal tape for a concert) and it all goes on a little too long. Perhaps a single . . .

new stars on the horizon

ERIC CLAPTON -- with Mylon, left, the occasion was Clapton's Derek and the Dominoes tour.

Question: What have the LeFevre Family who started as a gospel family singing group 50 -- yes, 50! -- years ago in the hills of middle Tennessee got to do with Eric Clapton, unwilling superstar, very much of the Seventies.

Answer: Mylon.

Mylon is a LeFevre who dropped out. He left the family group and the straight gospel circuit in favor of a new musical life that includes Clapton helping out on his album tracks. He also now works the rock circuit with Ten Years After, Mountain, Jethro Tull, Grand Funk Railroad, playing the Fillmores, wearing his hair long "I have a photograph stuck up on the wall of me the day I left the family. Short hair -- very straight. I'm not going back to that," he says.

Mylon may not be going back to the externals but he can't and doesn't hide his gospel roots, learned on the road with the Family LeFevre and sneaking off Sundays to dig the sounds of the Black, rolling, funky churches of the South.

He admits: "I'm really into gospel music. That's where I'm at -- no sense in hiding it. I write these songs because I believe in them."

Mylon left the LeFevres, who are the oldest performing gospel family in the beginning of 1970. The parting wasn't exactly amicable because they didn't really understand what he was into -- "or really the kind of songs I wanted to write and sing. But now we've both had time to think and they've seen and heard what I'm doing they're coming round."

Mylon also left a life that was hectic, on-the-road, continual travel, that has been since a small child. Some of his earliest memories are travelling from church to concert hall, to tent show -- even sharing the bill with a faith healer in a tent in Brooklyn, when small - boy Mylon's Western jeans and bare feet didn't meet with civic approval on the streets. He travelled throughout the Bible belt, cramped usually in the back of the vehicle, straddling the amps, with a guitar pushing into his neck.

The family still do this today -- although in better conditions. "Gospel groups rarely make more than $1000 a night," says Mylon. "That's for just performing. But you can double that by hustling your records. It's a hard life being on the gospel circuit, because there's no let up. The year I left the family we did just over 300 dates -- that 's a lot of work. More than rock groups...."

The gospel field remains a huge but hidden area which is occasionally very lucrative. (The biggest seller in the religious field is "How Great Thou Art" which was written in 1954 and has sold well over a million in the 375 version recorded at the last count. It brings in from public performance and airplay around $20,000 a year).

Mylon's Family -- or more particularly Urias, Alphus, and Maude LeFevre, the original group -- started singing as teenagers. Maude married and moved away and then Urias married Eva Mae Whittington and of their five children four became part of the LeFevre Family. Mylon included.

Based in Atlanta, they have the LeFevre Sound Studios and it was here that Mylon made his first album, on Cotillion, produced by Allen Toussaint, who (when he ran Minit Records) had hits like "Ooh Poo Pah Doo" by Jesse Hill and "Mother In Law" by Ernie K-Doe. He also produces Lee Dorsey. Mylon's new album is being done in the trendy Criteria Studios in Miami, Jerry Wexler producing.

But the LeFevre Family themselves record on the Canaan label and are also into heavy business things like "The Gospel Singing Caravan" a television show which is syndicated into 35 markets and gets a viewing figure of around 2,500,000 a week. They still average 250 in person performances a week, travelling in a custom bus that sleeps six people, which is a long way from the -- literally -- horse and buggy that they used to travel on.

They are nothing if not versatile -- they double on vocals, play guitars, violin, bass, piano, trumpet, accordion. . .

Family ties are close with the LeFevres -- Mylon is the first real break. He says: "I left partly for personal reasons and partly because I believe in my songs. I don't like church -- I don't like bull in religion but I feel that I have a personal relationship with God. Anybody into religion has accepted the responsibility to help everybody. I want to get into the street and rap to my people."

Headquarters for Mylon is a converted church in Atlanta and he currently works with a six man group, and three girl singers.

MYLON LEFEVRE -- gospel roots from those funky churches.

Quiet. . .that's Emitt Rhodes.

"Emitt Rhodes" is his album that is moving up the charts and he has actually written, arranged, orchestrated and performed -- that was on his first album, "American Dream" --- but done it quietly.

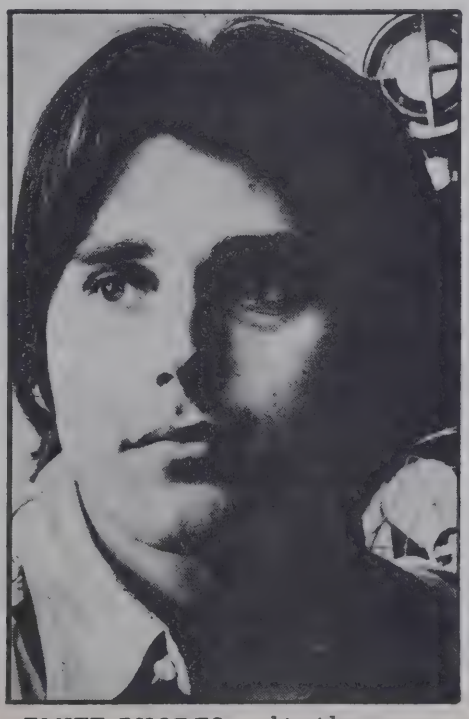
Before that Emitt set out on a learn - as-you - go program and designed and built his own studio in an empty building in his back garden in Hawthorne. It was then he moved in the instruments and laid down the basic four tracks that made up his album. This is why Emitt says, "I want to learn a lot more about music and I want to continue what I'm doing."

Emitt is 21, born in Decatur, Illinois, but raised mainly in Southern California. In the sixth grade he discovered music and his ambition to become the best drummer in the world. At 13, he was practicing drums a mere seven hours a day, he reckons, after enrolling first in the school drum class.

There was a group called the Emralds who had a drummer that fell ill and Emitt was asked to take his place, basic rate: $2.40 for four hours work.

His job became permanent and a slightly more elevated rate of pay. The Emralds changed their name to the Palace Guard and they played all over the Los Angeles area and became the house band for a local night spot called the Hullabaloo. Now it's the Aquarius Theater (see how times change) and it was here that Emitt played drums for the Byrds, Turtles, Yardbirds and all over other acts that either didn't have, or needed, a drummer when they hit town.

Emitt was all over 15 by this time and quietly getting a lot of experience about pop music. He was also quietly making a comfortable living.



EMITT RHODES -- his ideas occur spontaneously, he even keeps tape recorders in his automobile and near his bed.

He dropped out of school, because of music, an illness (the mumps) and an accident (he broke his left arm and leg in a bicycle accident) and was offered a recording contract while at the Hullabaloo. He formed his first group, the Merry Go Round and switched from drums to play rhythm guitar while singing lead. The group did television shows geared at teenagers, made a tour of some big cities and then Emitt quietly found limitations and in the kind of music he was playing.

Emitt was prone to call it "teeneyrock" and he decided that the three - guitar - and rhythm was closing in on his writing. So Merry Go Round was disbanded.

It was then he built the studio and quietly went around really doing his own thing. **All** his own thing.

"I'd like to score a movie," says Emitt quietly. "I'd like to try acting and I'm looking into the possibility of writing television and film scripts -- I think it would be a wonderful way to say everything I want to say about things. I wouldn't mind being rich, but I don't think I'd be any different than I am now. I want to learn a lot more about music and I want to continue what I'm doing."

Quietly. □

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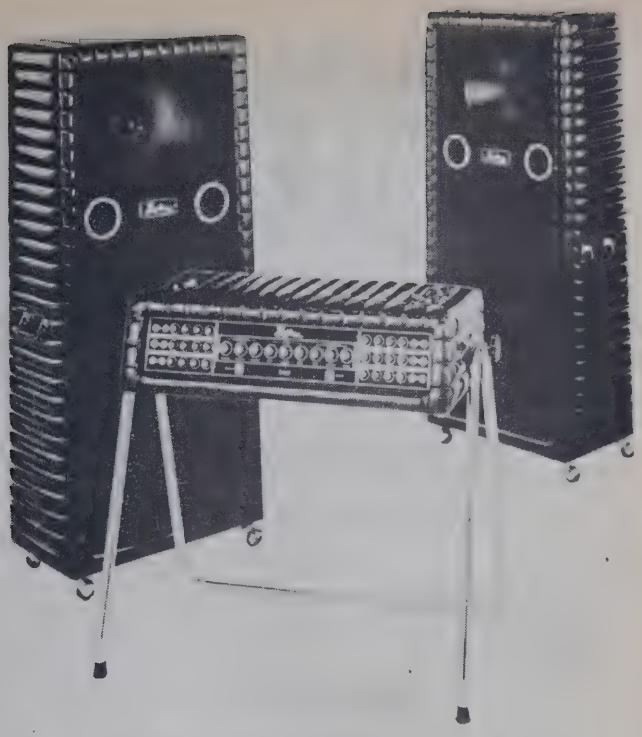

KUSTOM MODEL 305

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READERS' REVIEWS

KINKS

Lola vs. Powerman & the Moneyground (Reprise)

No. This is painful, but I will put the record back on the shelf behind ten other Kinks albums (yes, ten) and for the first time in this brilliant group's career, I have to say no. **"Lola vs. Powerman"** is a sudden about-face too bewildering even to be disappointing. Musically, it is nothing unusual, which in itself is a surprise from the Kinks. From the first "ka-choong" of **"You Really Got Me"** in 1964, the group has had a distinct and recognizable style, which expanded in many directions, but never followed behind anyone else. Ray Davies, songwriter for the group, was notorious for being completely removed from the pop scene. He never listened to other people's music. No more. After all these years, Ray has started listening to the radio, and in reaction, the Kinks have gone heavy. Not crushingly heavy like Led Zeppelin, but the influence is definitely there. Unfortunately, all the heavies in the world cancannot equal the originality of that primeval "ka-choong" or anything that followed. The melodies on the new album are mostly dull, the singing mostly uninspired. (Notable exceptions: **"Get Back In The Line"** and **"This Time Tomorrow."** Thank heaven for them. It is the same group after all.)

The words are the real letdown. It was right around album #5, I remember, that I first realized that Ray Davies is a man of boundless compassion. He would write songs like character sketches about individual people, and whether the people were nice or nasty, or just dull and downtrodden, he wrote with sympathy. He would make you feel sorry for people you might loathe in person. That's taking a sad song and making it better. The compassion is lacking this time. **"Lola"** is a song cycle that tells the story of a pop singer's struggle with the commercial establishment. The inclusion of the title single in the middle does not fit into the story line nearly as well as it fits into the commercial establishment's desire to sell records. The album, for a radical change, is not about individuals, or even about the group itself. It tries to be an expose of the horrible mercenary music business. So many people turn up from so many angles to walk off with percentages of what the musicians earn. No socialist idealism here, just pure frustration and anger.

The trouble is that these revelations of hypocrisy and money-grubbing are not only true but obvious, too obvious to need such a literal description. As a result, the whole album sounds like one long, musically-accompanied gripe session. Sure, there's a lot to complain about, but the Kinks are doing it in generalizations. There is nothing immediate or real about it; nothing to move you to tears or to action or even to turn over the record. The album is marked "Part I" and I cherish an earnest hope that there will not be a Part II. We have too much to learn from the Kinks to spend our time balancing their checkbooks. God save them anyway.

Carolyn Lewis,
New York

KING BISCUIT BOY

Official Music (Paramount)

There is no question in my mind that Richard Newell (the King Biscuit Boy) drives one of the tightest, quickest white blues bands I've heard in years. Crowbar puts out a sound combining the kinetic energy of the early Butterfield Blues Band with the subdued technical mastery of the Band. On this debut album, they put to shame the whole crop of British blues bands (Chicken Shack, TYA and Fleetwood Mac in their early days) **without** slavishly copying the old masters like Sonny Boy Williamson, Little Walter, and James Cotton. Unfortunately, the album suffers throughout from various production flaws, mostly connected with the sound mix (the record was produced by nobody). The delicate framework of **"Corrina, Corrina"** collapses under a barrage of horns and keyboards; the fine vocal harmony is nearly lost too. On the opening cut **"Highway 61"** (like most of the others, a solid rocker), Newell's brilliant harp playing is buried somewhere under the guitars. But several cuts succeed almost totally. Willie Dixon's **"Don't Go No Further"** is one: more terrific harp playing, good lyrics, and Crowbar sounding just as solid as and somewhat more alive than the Chess house band on the original recordings. **"Unseen Eye"** is a tribute to Sonny Boy (it's all in the sound of the harp) and the band really cooks here too. Needless to say, the Biscuit Boy excells on a harp solo of several choruses. **"Key to the Highway"** is good but seems unnecessary after the Little Walter-Steve Miller-Dominoes variations already available.

Too bad about the production though. The whole recording is totally lacking in treble, thus completely muffling the cymbals. And the mix brings solo instruments out of nowhere then pushes them back into oblivion, rather than moving the sound in and out of the total group sound that would dominate any live performance.

S. Andrew Schwartz,
Box 216,
Larchmont, New York

KING BISCUIT BOY -- driving group but the mix is poor

SWEETWATER -- subtle and developed.

SWEETWATER
Just For You (Reprise)

For all those Sweetwater fans who nervously awaited their next album they didn't disappoint you. The reason the album was so long being finished and released was because of an auto accident involving Nansi Nevins -- she's fully recovered and her vocals on **"Day Song"** and **"Song For Romeo"** prove it. They are subtle but well developed, making use of set mood and rhythm patterns. **"Windlace,"** probably the best song on the album, rocks and **"Compared To What"** brings quite a message to today's youth. This group lacks the use of a lead guitar but they do better without it.

George A. Nelson,
2031 Aubudon Place,
Shreveport, Georgia

THE WHO
Magic Bus (Decca)

The Who are one of the most underrated groups in my opinion. The Who have been around too long to only have a few gold records. Granted that **"Live At Leeds"** and **"Tommy"** are excellent but why judge the Who on two albums. The Who's earlier **"Magic Bus"** is a terrific LP. It's got hard rock, soft rock, foot stompers, hand clappers, bubble gum rock, mountain music, folk music and haunted house music. Some Beatle music is also included. Don't pass it by.

Steverino Prazak,
830 Sheldon Road
Charleston, S.C.

JONI MITCHELL
Ladies of the Canyon (Warner)

Joni Mitchell is without a doubt one of the most imaginative artists on the scene, as witness her album here. Backing herself on guitar she sets a definite mood for the album in **"Morning Morgantown"** **"For Free"** follows and further demonstrates the genius and unique person Joni is. **"Conversation," "Big Yellow Taxi"** and **"Woodstock"** are the three best cuts on the album. She puts herself totally into these songs and you can learn a lot about Joni Mitchell by just listening to the words of these songs. The thought of Joni Mitchell now in semi retirement is hard for me to live with.

Rob Wanegiel,
Franklin Square, New York

GRAND FUNK RAILROAD
Live Album (Capitol)

This has got to be one of the best live albums ever recorded. It captures Grand Funk Railroad at their greatest: in a live performance. Grand Funk has to be one of the best performing bands around. Their music never gets out of hand, they are always a tightly knit unit in all their songs. The album begins with **"Are You Ready?"** a trademark of Grand Funk. You can actually feel the vibrations in the crowd (If you have ever seen Grand Funk in person you know how they generate crowd feeling) Mark Farmer, lead guitarist, displays great feeling in the solo finale, **"In Need"** Dan Brewer has a great solo in **"TNUC"** and of course Mel Schacher is always there on bass tying it all together with his great bass runs.

Greg Gohde,
Blue Island, Ill.

SANTANA
Abraxas (Columbia)

For all those people who have their doubts about fusing Latin with rock, this LP is just the album that can erase those doubts. Santana does it tasteful in this album. From the semi-psychedelic and slight Latin beat of **"Singing Winds"** and **"Crying Beasts"** to the half Latin and half African beat of **"El Nicoya"** this album proves that Latin can be blended with rock tastefully. The sextext has been greatly influenced by Tito Puente, Jimi Hendrix and Michael Olatunji. The best songs on the album are Tito Puente's **"Oye Como Va,"** Peter Green's **"Black Magic Woman,"** Gabor Szabo's **"Gypsy Queen," "Se A Cabo"** and **"Incident At Neshabur."**

Jose Ramon Rodriguez
Bronx, New York

LED ZEPPELIN III
Led Zeppelin (Atlantic)

Man, I was kind of disappointed in this one. I was looking for some more heavy sounds like in the first two albums but I lost out. Stuff like **"Hat Off To (Roy) Harper"** and **"Bronyaur Stomp"** just isn't Led Zep to me and I think side two is a complete failure except for **"That's The Way"** and **"Gallow's Pole"**. The only thing I honestly liked was **"Immigrant Song."**

R. D.
New Brunswick, Canada.

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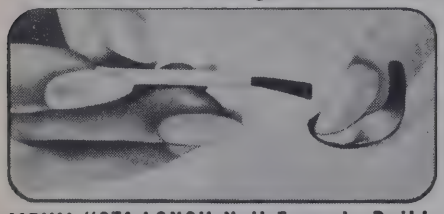

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KANTNER

.....

Starships, Albums And Explanations -well, sort of....

Paul Kantner, Jefferson Airplane, has gone the currently fashionable route and cut a solo album, "Blows Against the Empire."

I ask him about the album.

Kantner: It's just four streams of consciousness - collaged together: Marty's words, and my words, and Grace's words and Gary Blackman's words -- he wrote "The Farm."

What about the collective consciousness of it?

Kantner: "That involves like everybody who was on it, which is like about 15 people who like sing on it, produced it, mastered it, play music on it. You know -- all those people who are on the album. I just got together some basic tracks and asked friends to play on them."

Why a story about stealing a starship?

Kantner: - "Because that's what I want to do. It's my answer to the ecology problem. And politics will be no problem either. There will be no commander on the starship. Whoever gets to the cockpit first every day is the captain for that day. That's how we record -- in the group. And 'Blows Against the Empire' is no story. It's just an image. You can superimpose any story you want on it. It's the image of going out into space and trekking about. ☐

MEMO FROM MICK

Consider the history of "Memo For Turner."

It turned up on the soundtrack of "Performance" a weird off beat little film that also starred the chief Stone, Mick Jagger, who naturally sang it in the film.

Then it was just a soundtrack cut, part of the film album.

However it was suggested that it would make a good single and the first copies were prepared with the label reading the Rolling Stones. Mick naturally was quick to point out that it wasn't the Rolling Stones but merely Jagger, solo.

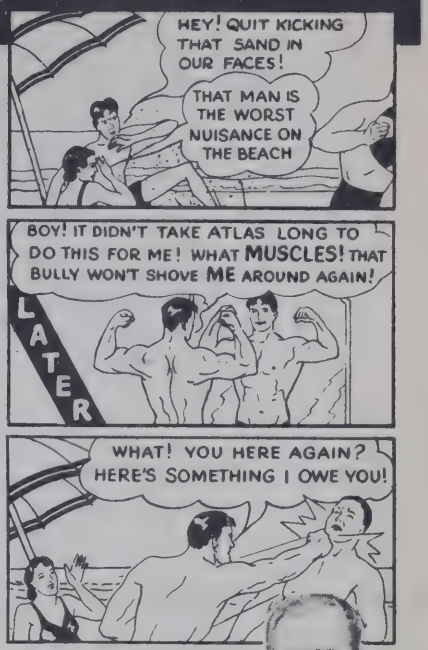
When the film was made the Stones were all over the place and it was easier for Mick to get together with Stevie Winwood and Jim Capaldi, the Traffic men, and record the song with them.

But the record company is not noted for doing things the simple way and any prospect of getting the head Stone with Traffic as a kind of collector's item was squashed very quickly.

"Memo For Turner" was taken to America where Mick was separated from Winwood-Capaldi and some local session men including Ry Cooder provided the new backing, and the backing heard on the single.

Mr. Jagger wasn't even in the country at the time, such is the miracle of the present day record scene.

THE INSULT THAT MADE A MAN OUT OF "MAC"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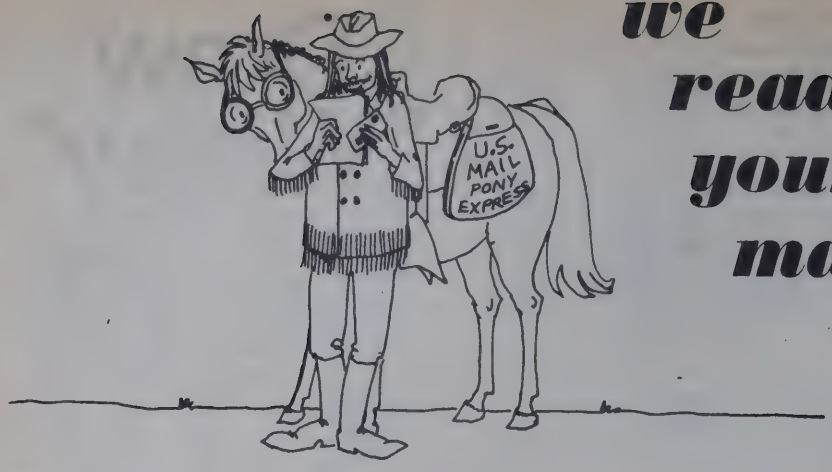

we read your mail

Dear Editor:

You can't imagine how grateful I am for your kindness in printing my letter. I've had many letters from American fans and also from Mexico, Canada and Venezuela. I sent plenty of Polish pop records to my new American friends.

Would you believe that they really like the Polish sound, particularly Niemen Enigmatic, the singer who cuts records for CBS, New York, Maryle Rodowicz and the Trubadurs who have won great recognition here. I send Polish records in exchange for American ones.

Now in Poland we have seen Blood Sweat and Tears, Joan Baez and the Rolling Stones. Also Chicago are going to arrive.

I think I can say that Polish youth was shocked with the extremely tragic events -- the deaths of Jimi Hendrix, and Janis Joplin. It is the saddest year for modern music.

Apart from this, fine groups no longer, like the Beatles and the Vanilla Fudge, my favorite.

Zbigniew Babula
Bialystok
ul. Kolejowa 16 m 59
Poland.

Dear Editor,

A few days ago, on WABX-FM in Detroit they played side one of "Electric Ladyland" by Jimi Hendrix. I listened to it and of course, enjoyed it. I also have the album and never tire of it. While listening, I never once thought of Hendrix' death.

I wonder why. Maybe because I never thought of Jimi as a real person because I never talked to him, or saw him in real life.

Or maybe because his music is bigger and better than him and I put him behind the music. Or maybe I consider him a God and when he died it showed he was no better than me.

Peace, Jimi.

Oscar V. Hightower
1285 Commonwealth,
Ypsilant, Michigan

Dear Editor,

We were grateful to see that groovy cool and so truthful article by Allan Rinde on Neil Diamond. He really deserves this kind of in depth treatment. At this writing he has three songs released and in the charts -- we think this is quite extraordinary.

Jo, Eva, Neat & Pat Lopez
PO Box 730
Espanola, N. Mex.

Dear Editor,

I can't think how some people, especially amateur musicians, think that to be called a good guitarist, you have to be another Alvin Lee. By that, I mean they can't see that a guitarist with a slower guitar style can be equally as effective as one with a faster style.

I've noticed this through my blues albums and I seem to be the only one who can appreciate Jimmy Reed as much as Eric Clapton. And people who are into blues and don't know anything further back than Mayall should realize that there are other people just as interesting.

Let's all feel the blues -- it's a great rush.

Ken Jenkins,
Lodi, New Jersey

Dear Editor,

In the December 1969 issue of Hit Parader, Calvin Siemer said the Rolling Stones have outdone the Beatles. He's crazy. No group has outdone the Beatles and no group ever will. Why doesn't he just compare record sales, then he'll wish he never wrote the letter. I don't recall the Rolling Stones ever having the top five songs at one time. But the Beatles did.

Ron Robinson,
Beaver Dam,
New York

Dear Editor,

Regarding James Whitehead's letter (February 1971) I'd like to defend the Guess Who, the group from our Canadian West. I know Creedence Clearwater Revival put in a lot of years on the West Coast of the U.S. but the Guess Who worked twice as hard in Manitoba because Canada lacks one thing that the U.S. has and that's money. I'll bet Creedence were getting better wages in their hardest times than Guess Who at their good times.

One thing that Canada doesn't lack is apathy for our own talent.

James Whitehead also doesn't realize that Guess Who write all their own material and also, unlike Creedence, not every record from Guess Who sounds exactly alike (Don't get me wrong: I like Creedence too.)

Hit Parader also says that Joni Mitchell was born in Alberta. I always read she came from Saskatoon which is a city in Saskatchewan. Anyway she considers California her home now.

Douglas Blake,
Willowdale, Ontario,
Canada.

PS. The reason that it was so spectacular for Guess Who to get those gold records was because the group were the first "Canadian-based" group to ever receive one, for "These Eyes".

Dear Editor,

James Whitehead's letter (February 1971) which compared Creedence Clearwater Revival's seven straight gold record awards to the Guess Who's three was written in a tone that made it seem that only gold records determine talent. Gold records only represent million dollar sales achievement for records which have caught the public's fancy.

There is many a group (Janis Joplin, Jeff Beck, Nice, etc.) which possessed considerable talent yet never produces a record sufficient enough to appeal to the AM instant kicks and transistor crowd.

And even Jim Henson's "Rubber Duckie" and the Pipkins' idiotic "Gimme Dat Ding" made gold records.

Also in the letter Whitehead praised John Fogerty's writing for CCR and said that other groups depend on outside writers. If he means all other groups this is an obvious fallacy. In fact a good majority write all or most of their material -- Chic-

GUESS WHO -- hard times in Western Canada.

ago, Traffic, Doors, Simon and Garfunkel, Who, Beatles. Bee Gees, Rolling Stones, etc. A huge amount of single performers also write their own.

Another letter from Greg Sarley in the same issue criticized Eric Clapton and Jimmy Page as "half baked amateur musicians."

Man, if experience isn't enough to convince you that they are professionals, look at their credits. Clapton played with the Roosters, Casey Jones, Yardbirds, John Mayall, Cream, Blind Faith, Delaney and Bonnie, worked solo and now has Derek and the Dominoes, his seventh actual group. Page played with the early Kinks, Yardbirds, Led Zeppelin. Experience alone plus their superb guitar playing, has put them among the top professionals rock musicians in the business.

Michael J. Tammenga,
Miami, Florida.

Dear Editor,

Has anyone who writes to your publication ever heard of Larry Coryell? How can you plug such secondary guitarists as Page or Beck and pass up Coryell?

Who is Coryell.

He is the cat who turned in such great leads for Herbie Mann and Gary Burton. He is the cat that has an album out on Vanguard which is great but virtually ignored. McLaughlin, Clapton, Bloomfield and Mick Hutchinson are the only guitarists who can compare with Coryell's imagination and speed. I'm not saying he is the best there is -- I'm just saying that he deserves some publicity. He is too good to ignore. I've never seen a word in your magazine about the fabulous Mick Hutchinson. His playing on "A - MC5" is unmatched on any album in the market today.

Roy Lipovitvh,
2948 N. Schoenbeck Road,
Arl. Hts, Ill.

Dear Editor,

Recently I got the Iron Butterfly's Metamorphosis album and was really surprised at how good it is. They play as good live as they do on record as I saw them in September when they were down here. It's really something to hear Pinera and Rhino doing guitar work that changes quite often instead of as in Brann's case playing basically the same leads on a lot of their material.

The other guys have changed their style too, I noticed. Ingle is a lot more versatile so is Dorman. Ron Bushy their drummer does some real good work on this album also it's quite different from what I'm used to hearing him play.

This change for them was in my opinion the best that could happen for them musicwise and I hope they'll go a lot farther now with their music.

Averil Exton
Miami, Florida

Dear Editor,

There is one group that could make some noise. Why? They sound almost exactly like the big four, yes, the Beatles. But this time there is only three ...and the name is Badfinger!

Their sound, their style, is almost identical to the Beatles. Give their music a listen and if you're a Beatles fan you're in luck.

The Beatles have risen -- the only catch is that they have been reincarnated.

Steve Velicer,
University City,
Mo.

BADFINGER -- New Beatles? says a reader.

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JOHN MAYALL

(continued from page 9)

swer – but I'm not un-happy."

We discussed the big mammoth festivals. John thinks they are on the wane.

He commented: "People have taken it into their heads that they should be free. Now this is a very unhealthy attitude. There's no such thing as something for nothing. If you take this stand then society crumbles and nothing is achieved. The economies of putting on any kind of festival are quite gigantic and therefore the tradition way – of employing people – is still the best. The only gamble is for the organizer. A guy shouldn't put on a festival so that he'll just break even. There's no charity involved.

"Regarding the scene as a whole, things have reached the point where audiences are becoming more distrustful....people can't be fooled any more. Money has become shorter and so they are much more careful. This also applies to albums."

Of his own position in the industry he explained: "Music is a release for one's emotions...It helps to take the burden away. I use music with a sense of responsibility. I have to use the utmost discretion in what I say. If you are going to say something about the police system and you have hippy followers like I do, you mustn't whitewash both sides. I seek for a true and accurate balance."

After nearly a decade of road work, John is now taking life at a much slower pace. Apparently at the beginning of 1970 he was near to physical exhaustion. His touring, writing and recording schedules having overlapped to the point where he felt he had to stop rethinking and start again. Now with time to relax he finds he doesn't have much to do with music in the privacy of his white house in Laurel Canyon.

"I don't go out much. I search around in vain for some album that will stimulate me. There are so few treats in store nowadays. The only one that I've really liked is the new Pink Floyd album, 'Atom Heart Mother'.

"Films have always been my chief hobby. I like the media and what it has to offer in our culture. Until recently books, films and music have always been used for escapism but now the position has been reversed. Now they are being used to make people sit up, take notice and become aware in the complacency of their little world. At one time it was only books that did this. Suddenly people have realized that film and music are much quicker to digest. You can absorb the whole context in a very short time whereas a book can take hours.

"I've been approached to do the score for a film being produced in Los Angeles. The tentative title is "I'm The Zodiac Killer' and it concerns a murderer who is still at large in LA. It's not going to be a cheapie or a lurid sensation shocker. The idea is to make a study and build up a portrait of what they think he may be like. It could prove most interesting."

I asked John for an assessment of his own personal character.

He replied: "Once you start saying anything about yourself you are self indulgent. I've been accused of being over romantic but it's the only way. If it's telling a true story it must be valid. People will always read something into what you write in a different context. All I try to do is write it to the best of my ability." ROY CARR □

JEFFERSON AIRPLANE

(continued from page 44)

The problem with "Mexico" b/w "Saucers" had nothing to do with anybody's clean-up campaign against smut and sex. It had, conversely, everything to do with political views which are highly unpopular with the gentlemen of the FCC. The subject of "Mexico", for instance, is Operation Intercept, Nixon's scheme to dry up the quantities of marijuana which had previously come up to us on a rather regular basis from Mexico. Operation Intercept was a big news item which was covered thoroughly by every news medium in this country.

Jefferson Airplane's "Mexico" was simply their version of Operation Intercept, a view which is predictably unpopular in some circles.

"Mexico" was a protest against Operation Intercept. ☐Jeff Gleento

GRACE SLICK -- just a news broadcast, a reflection.

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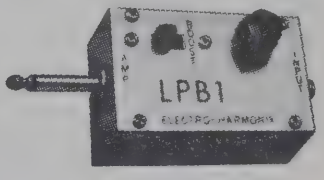

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BOB HITE

(continued from page 35)

JOHN LEE HOOKER – the bluesman recorded for 21 hours straight with Canned Heat.

"Fans have misconceptions about the wealth of a rock group. Playing gigs can bring in a large income, but after you pay your percentages to agents, managers, transportation, equipment and not mentioning other miscellaneous expenses we are lucky to net a weekly salary apiece. I'm in this business for the fun, not the money. We enjoy doing our thing and that's where it's really at. We would like doing a free show, but it costs time and money and we can't afford both at the present."

Not on an ego trip like some rock stars, Bob was quiet when asked about the chicks in his life. Claiming not to have any particular lady at the present time, he modestly states he thinks his rotund image has not exactly attracted the female eye.

As far as groupies are concerned the famed Bear says: "They are not part of my scene. I haven't had many encounters with these so called chicks. But every chick is into her own groupie head either for an actor, artist, football hero, motorcycle cat or whoever." ☐Judy Siegman

tion" is the way he describes it). Jerry, more than any of the others, spends his spare time playing session on the albums of his friends – Crosby, Stills, Nash and Young, Jefferson Airplanes' "Volunteers," Paul Kantner's solo LP, and Howard Wales' album for Douglas.

What they all care about is the music.

Life-styles, as such, should really be their own business. When they were told that someone who had heard them on both coasts considered that no matter how good there ever were in New York, it couldn't compare to a good night in San Francisco, they disagreed strenuously. Bobby Weir stated that some of their best concerts had been done in New York. Basically, the group likes to get off with their music, and since the more they play the higher their standards become, they have to play better and better to satisfy themselves. Result: the best shows are the most recent shows. Usually. They are the first to admit that their off-nights are totally irrevocably off. And it still sometimes happens, especially when they are tired from too much touring. They hate touring. Well, who doesn't? The only consolation is the music, so they feel compelled to make that as good as possible, for their own sakes, as well as the audience's.

The music gets better and more varied. Originally an all-electric set, the Dead have, in the last six months, expanded the format into "An Evening With The Grateful Dead." Now they can include more of the things that interest them, and in addition, leave themselves free to play with different people. The result is a three-part program that starts with an acoustic set, moves on to the New Riders of the Purple Sage – a country-rock group that includes Jerry on steel-pedal guitar and Mickey Hart on drums, as well as a tiny dynamo of a singer called Marmaduke, (who has been a member of the Dead family for years) and finally ends with the electric Dead that everyone loves. The whole concert frequently runs for five hours. How long will they continue to use this format? Phil says that they usually work

(continued on page 64)

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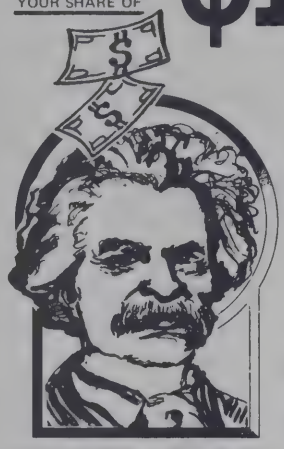

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FRANK ZAPPA

(continued from page 16)

because I had been supporting them. Suddenly I had taken away their income I said to them: "Look, am I supposed to kill myself going out and doing this over and over again? Well, it's not fun for me anymore." I was really depressed about it. I couldn't do it anymore.

HP: How did you form the new band?
ZAPPA: I was off about nine months and then I got interested in playing more guitar and that's when I started playing with the Hot Rats group. I wanted not just to play more guitar but play it in the context of a stronger rhythmic feeling. Because if there was one weak point in the old Mothers it was the rhythm section. It was too static.

In order to Synchronize both drummers they had to be limited in the type of things they could play. So the beat stayed pretty monotonous. I heard Aynsley (Dunbar) play at this pop festival in Belgium and I really liked the way he played. So I brought him to the United States, in the first place to make a successor to the "Hot Rats" album which was what "Chunga's Revenge" turned out to be. And somewhere along the line all these other plans started popping up.

I had the opportunity to do something I'd been wanting to do for about 15 years, which was to play with a symphony orchestra. They wouldn't play my music unless there was a rock group on the bill called the Mothers of Invention. But we didn't have a Mothers of Invention so what I did was put together various guys who had been in the Mothers in the past, not just from the last group. I went all the way back to the beginning. We did about a six day tour in the United States, went back to Los Angeles and played the Fillmore. When that was over, I disbanded the group. The night of the concert in Los Angeles, the two members of the Turtles who are now the lead singers with the present group, came up to me after the show and said how much they liked the orchestra thing.

The Turtles didn't exist anymore and they were out of work. I'd always admired the things they could do on stage because I'd seen the group several times and thought they were excellent on stage. So it occurred to me to try something with them. We weren't even going to call it the Mothers -- we were talking about doing something else. But the easiest way to get a group off would have been to call it the Mothers. So we just put together another Mothers.

HP: You're very happy with the sound you have now, aren't you?
ZAPPA: It's the best band I ever heard.

HP: Is there room for improvement?
ZAPPA: Always is. But the essential thing I like in a band is present in this group -- there's a group spirit that transcends just friendship among the members of the group and there is now a certain devotion to some mythological cause and I think it comes across on stage.

The guys really feel that they're doing something and not just playing. They know now that they have their whole musical world within which they can operate and anything they do in there is fine with me as long as they play the songs. They have freedom to express themselves in a number of different ways.

In the old Mothers I was the only guy that talked to the audience. In this group the communication with the audience is divided up into several different areas -- I do direct communication with the audience, I address them and more or less act as MC for the show and I introduce things that are about to happen on stage.

It's like a play in a way.

I comment about things that have already happened on stage and sometimes I do straight man things for gags they have set up.

Then Mark (Volman) and Howard (Kaylan) have special lyric monologues that they do within the songs and then Jeff (Simmons) has things that he does. It's just generally more immediate audience contact with this group.

On top of that the rhythmic foundation is much more rock and roll oriented because of Aynsley's playing. There's more of a jazz - blues feel to it which is probably the result of having George Duke in the group because he's from that world. Even the old Mothers of Invention tunes that we play in our repertoire have been re-arranged to the point where it's not even the same song anymore. For instance we do "Who Are The Brain Police?" and it sounds like Canned Heat.

HP: What's the position with Captain Beefheart?
ZAPPA: I never see him.

HP: Is it an irrevocable split between the pair of you?
ZAPPA: I don't think so. First of all, he's so changeable, he's so weird. I don't stay away from him, he stays away from me. When I'm in Los Angeles I never leave my house unless I have to go to work. So anybody I see is somebody who comes to my house. He has not been over for nine months. ☐RICHARD GREEN

KEITH EMERSON

(continued from page 23)

The Nice probably helped to open their minds to other forms of music, it probably helped to develop their ears to accept more harmonies.

"Audiences today are becoming much more aware, very interested in sound and things like that. Ten years ago, every tune had to have some melody, some tune to sing."

Keith's output is prolific. He finds himself writing in a mixed variety of settings and circumstances.

"Inspiration comes at times," he commented. "I can remember writing the 'Five Bridges Suite'. We were coming back on the plane from Ireland and the engines were droning and all of a sudden all these melodies were coming to me across these drones. So I got out the airsick bag, drew five lines across it, put a treble clef at the front and that was the beginning of the 'Five Bridges Suite'. I had the whole suite down in a week. I worked incredibly fast. It got so bad that I'd go to bed and still have the dots in my head. I was writing in the bath, on a bus, in a bar, sitting on the toilet, eating.

"Otherwise I'm completely lazy.

"It takes me ages to drag myself to a piano. At other times though you sit down and you play for hours. . . .You have to sit down and tell yourself to cool it.

"My favorite album is the 'Five Bridges'. There's nothing I've really done that I've disliked. I'm particularly pleased with the Fugue from the 'Five Bridges' maybe because I wrote it in such a funny way. It had a lot of contrapunt or contrapuntal melodies. I wrote one line first, then another line and then the harmony voices. And when it was in manuscript form I had to sit down and learn to play it.

"I'm a great believer in fate – I shall always be a musician. Always. Playing music is my ideal release.

"As Jimi Hendrix once said: 'It's more of a release than sex can give you sometimes.' It's very noticeable when you haven't been playing for a week and you get very screwed up and start smashing things -- you need to do it. At Liverpool once we hadn't played for three weeks and we were really itching to get on there and just blow. When we did, a lot of things just came off the top of our heads, things that we wouldn't have thought of playing normally.

"Music has broadened my outlook. The whole point of travelling, as well, is that it broadens peoples' minds and you do a hell of a lot of travelling in a band."

A familiar story of Emerson travel concerned the time Nice went to Prague just after the Russian invasion. Seeing a flag with red stars all over, Keith innocently asked one of the cultural delegation meeting them: "Are we in Russia?" He's more aware now.

Keith muses: 'You're brought into contact with all sorts of people in all forms of life in this job. You have to experience a certain amount of hardship. A lot of musicians I know have been through a lot of hard times -- no bread and all that. This is the whole purpose of living – it's no good to have it on your plate the whole time."

When I asked Keith if he had any set musical policy now, he went over to the record player and put on the Ginastera "Concerto for piano and orchestra."

That, he stated, was the kind of music he would dearly like to play. ☐ Richard Green

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CURTIS MAYFIELD

(continued from page 21)

say or do, there's nobody so pure that they're going straight to Heaven." It is also one of the few songs where Mayfield shows some impatience – but typical of the man, he is impatient at goofing off when there's real work to be done:

. . .Top billing now is killing
For peace no one is willing. . .
Educated fools from uneducated schools. . .
Everybody's praying and everybody's saying
But when come time to do, everybody's laying
Just talking 'bout don't worry
They say don't worry. . .
But they don't know
There can be no show
And if there's hell below
We're all gonna go. . . .

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Like the title of the old spiritual "I Will Move On Up A Little Higher", Mayfield is moving up in public success and public respect. An interviewer, concluding a session with Mayfield, remarked to a friend once he was outside the door, "Curtis really doesn't know how big he is." To which Mayfield, because he is a modest man, would probably reply: "I'm just an entertainer. I write what I feel and if folks can pick up on that, I'm glad they listen."

Curtis also is concerned about breaking down a few barriers that exist. He once said: "The only label that has bothered me was one particular label and that is r&b which tends to break down an individual or a group or whoever it may be as being Black. Folk rock, acid rock, I can understand to some extent because there are certain ingredients, there are certain recipes that make up these different sounds. So I can see where they can be labelled.

"But r&b and pop are two labels that I feel have no foundation – other than one tends to say, well, that's the Impressions, they're r&b. Pop, that's the white artist. I feel there should be no such labels, especially in today's market. You listen to B. B. King and he's got a symphony behind him and he's doing beautiful things, so what does it matter what color he is?

"As a matter of fact there are more white artists doing r&b than there are black artists. There could be a switch down – pop could be r&b and r&b could be pop."

Curtis Mayfield also intends, after living for many years in Chicago, to move back down South, to open up again in Atlanta, which he says is a "very progressive city" for a black man. He wants to create an Atlanta sound, which he intends to make a Mayfield sound.

He intends to open his own studio down there and it won't be a commercial studio. "I won't be renting it or leasing it to other record companies to record their tunes. It will be basically a production company, the studio being an asset only to the people who are part of the production staff. We hope to work in it 12-16 hours a day turning out masters for the entire music industry. ☐ Frank Simpson

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GRATEFUL DEAD

(continued from page 59)

in cycles that last about a year, so this one has another few months to go, before a further stretch of their talents and energies will be needed to make them happy.

Certainly this latest expansion has brought a wonderful new dimension to the group. Where previously they were noted for their instrumental work, they now do some fine singing. The three part harmonies remind many of Crosby, Stills and Nash, and not without reason. Crosby and Stills have both been long-time close friends of the group and the story is that they have helped them with their singing. This, in turn, has brought Robert Hunter's lyrics into the foreground as never before, showing them for the integral part of the band's magic that they are. Hunter has been with the group since the beginning and frequently travels with them, although he never performs. The performers envy him the option of going on the road or not, as he wants, and cannot wait for the day, when they do not have to tour quite as much as they do now.

Their plans for the future include any number of ideas that they recognize as fantasy. The proto-fantasy would be an independent record company encompassing the Dead, the Airplane and Quicksilver Messenger Service. Another is finally having the financial means to play only when and where they want. The reality though is getting better. The group have full control over the production and packaging of their records. The albums are self-produced and they have at last learned through their mistakes how to do good records as well as good live performances. And Warner Brothers Records is now looking for land in the Frisco area to build them a recording studio – a rare honor, since it will be the first studio built and owned by the company.

The only recent record about which they are unhappy is one called "Vintage Dead." This contains old tapes of the group as they were recorded at the Avalon Ballroom in 1966. When they signed a contract to allow the tapes to be used, it was intended to be one of a 10-record set covering the early history of San Francisco rock. Unfortunately, the company which had bought the tapes went bankrupt, sold its catalogue to another company, which then released a record containing not only a portion of those tapes, but also some other tapes they had acquired. In the group's estimation, both they and the prospective buyers have been burned. But they are philosophical about the whole thing and plan no legal action, since in all likelihood, the record would be on the market for at least a year before any judgment could be handed down. By then, it will have been bought by most of the people who are interested in having it in their collection.

They would like to do more television in the future, but on their own terms, as they did in the instance of the local San Francisco educational station which broadcast a live four hour performance of quintessential S.F. rock – the Dead, the Airplane and Quicksilver. Any further programming of that type would ideally be "live" since they feel that even videotape weakens the immediacy of the music. But they are realistic enough to know that this will be some time coming, if at all. Certainly the commercial networks are loath to try and tackle anything as spontaneous and uncertain as the music of the Grateful Dead. But another fantasy in which they indulge is the one where they get to play a live show on New Year's Eve and keep wishing everyone a Happy New Year each hour as it comes in across the country. Just a nice cheery standard five or six hour concert with the Grateful Dead. Well, it would be refreshing change from Guy Lombardo!

So they go on their way – still in debt after all these years from supporting so many people. Presumably, they could get clear financially, but that would mean giving up their help to those whom they believe should be helped. For example, they are the sole support of an experimental electronics firm in San Francisco. And they are trying to raise the money to get their friend and former sound man, Owsley Stanley out of jail. But these are gifts, freely given, with love from the Grateful Dead. They are in some ways a most surprising collection of people, but in others just what you would expect. Good ol' Grateful Dead.

☐Penelope Ross.

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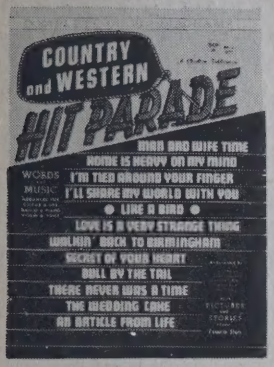
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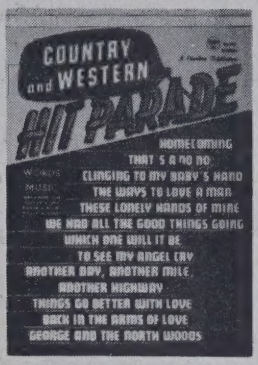
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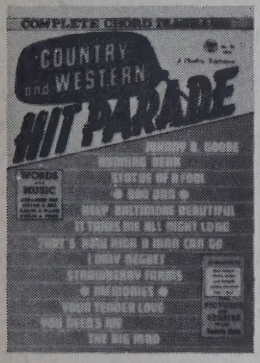

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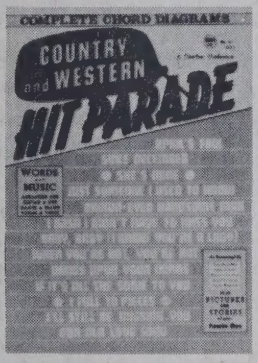

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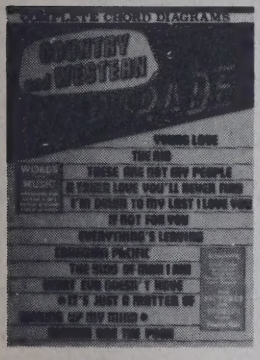

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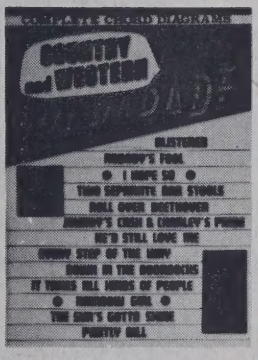

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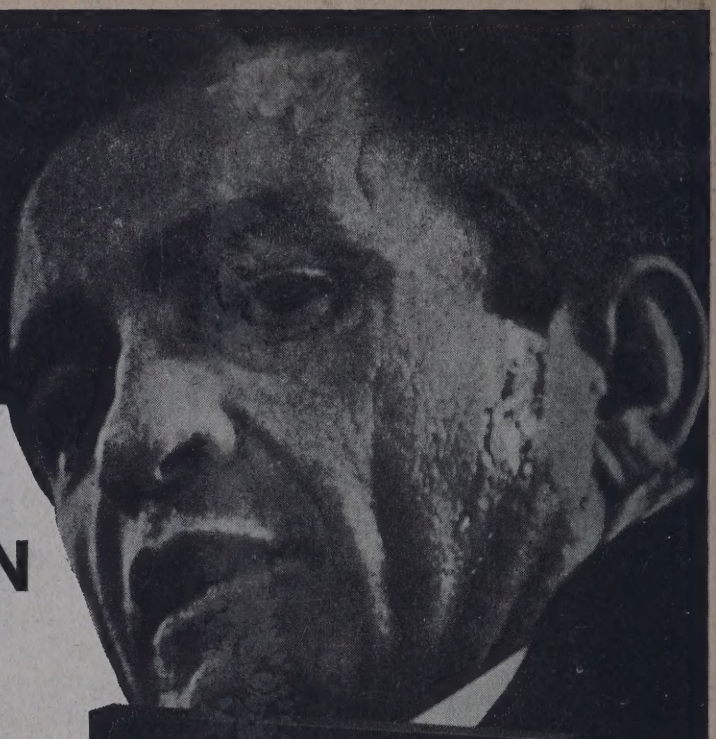

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- I Walk The Line
- Folsom Prison Blues
- Ring Of Fire
- The Rebel — Johnny Yuma
- Understand Your Man
- San Quentin
- Wreck Of The Old 97
- Goodbye, Little Darlin' Goodbye
- The Shifting, Whispering Sands
- The Streets Of Laredo
- Bad News
- Give My Love To Rose
- Hey Porter
- I Still Miss Someone
- Still In Town
- Big River
- Troublesome Waters
- I Ride An Old Paint
- The Road To Kaintuck
- A Letter From Home
- Mean As Hell
- 25 Minutes To Go
- Mister Garfield
- The Blizzard
- Sweet Betsy From Pike
- Stampede
- Bury Me Not On The Lone Prairie
- Wanted Man
- Darling Companion
- Starkville City Jail
- (There'll Be) Peace In The Valley
- I'd Still Be There
- What Do I Care

AND MORE

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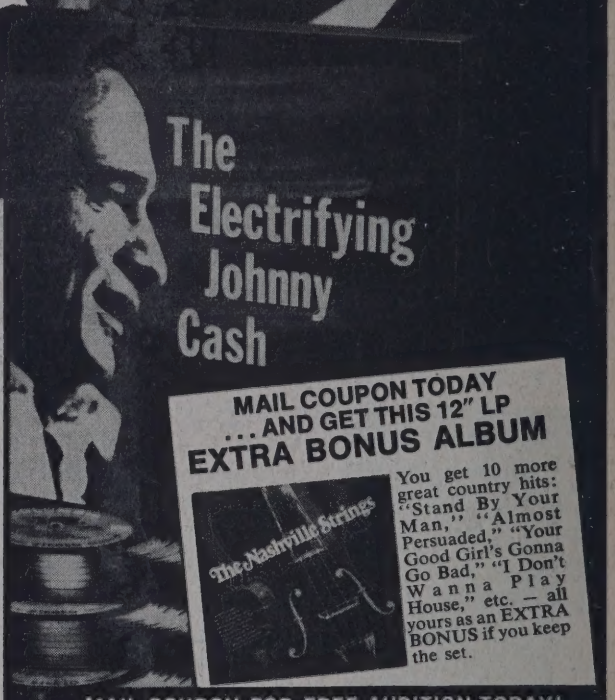

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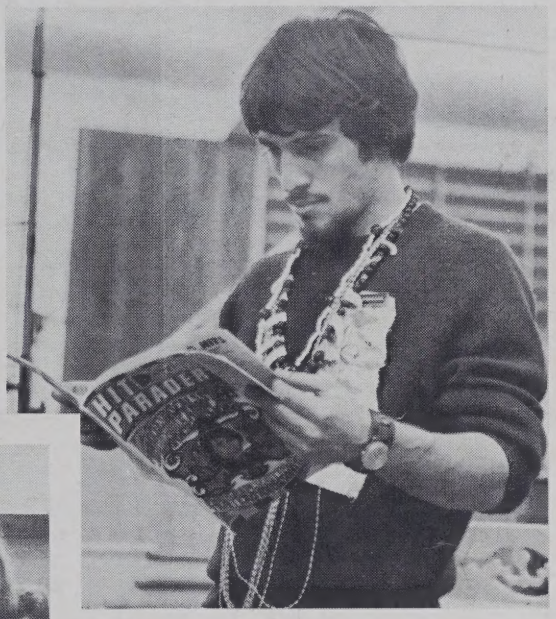

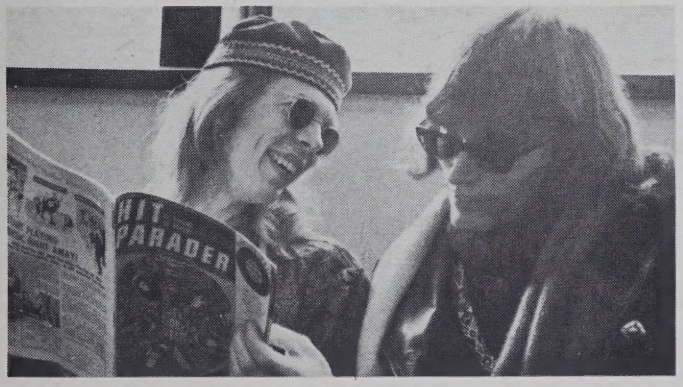

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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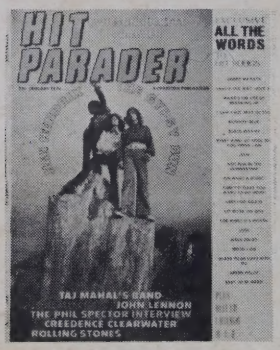
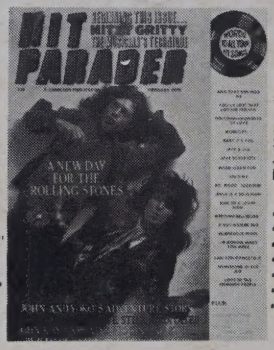


JANUARY, 1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

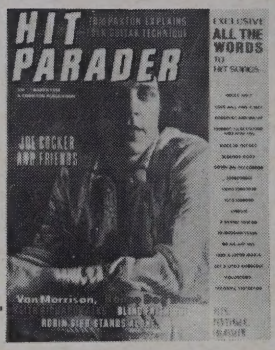
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

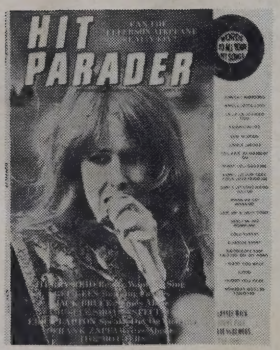
"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

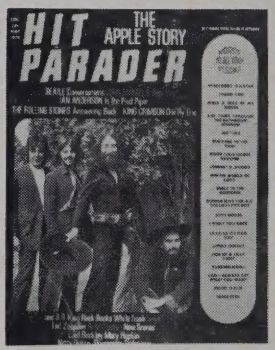
"Holly Holy"
"No No Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"



APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

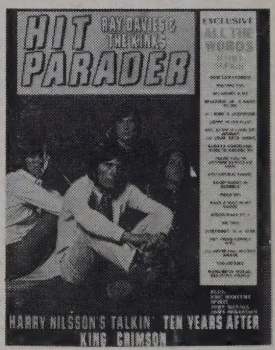
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

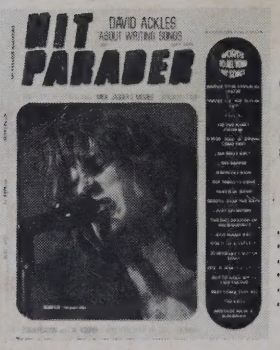
"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastion

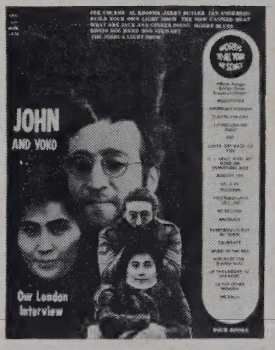
"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"



JULY, 1970

Mick Jagger's Movies
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

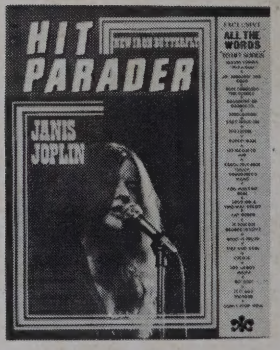
"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"



AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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